

Warning!! Guard Against School Re-Opening Slump!

Make Sure Your
Staff Reads ALL of
Publix Opinion

Publix



Opinion

The Official Voice of Publix

Make Sure Your
Staff Reads ALL of
Publix Opinion

Publix Theatres Corporation, Paramount Building, New York, Week of August 3rd, 1929

No. 57

WE'RE OFF!! PARAMOUNT MONTH PLANS START IN PUBLIX THEATRES!

**SUGGESTED CAMPAIGN PLAN
OFFERED IN THIS ISSUE;
\$250 PRIZE FOR PARADES**

Mr. Katz and Mr. Kent are asking you: "Are You Set For
Paramount Month?"
Write to your chief and give the answer immediately!
If you want anything, ask for it! Maybe the home office
arrange to get it for you now," says Mr. Katz.
If your bookings are not set, by all means, get them set this week.

Managers are expected to
check up with district
managers, and district managers
are expected to keep after
managers and directors so
by August 5, you'll know ex-
actly what you're going to play
the following four weeks."
The division director, in con-
sultation with Mr. Chatkin and
Mr. Lual, is working night and day
to see this cleaned up by that
time. See if you can arrange em-
ployees for morning or midnight pre-
sents for towns. Your exchange
is the best to arrange it, if
possible.

After that's done, READ THE
SUGGESTED CAMPAIGN FOR
PARAMOUNT MONTH SUG-
GESTED ON PAGE 8. Add to it!
See if it suits your needs or
not! But don't do less than
merchandising stunts a day
for 50 days starting from Aug-
ust 5. Seven a day and Para-
mount Month stays the natural hit
ways has been—and bigger
year because of the product
pressure.

You've got the merchandise!
Don't announce! Con-
sider! Don't wait for press books.
Don't need 'em, if your files
sight.

Car down heavy on your news-
papers for news stories, and in
ads. See that your screen
loaded with compelling trailer-

After that, see that your radio
stations are loaded with theme
songs far in advance and that the
date and theatre name is an-
nounced with it. Passes to the
managers will fix it.

Don't miss that parade idea.
If you can't get 60 "parades"
then get 50, or 40, or 30. PUBLIX
OPINION is offering \$250
IN GOLD to the city that stages
the greatest number of "pa-
rades" as suggested in the cam-
paign on page 4. There is no
second prize.

Don't overlook those newspaper
clippings. That keeps you in the
papers, free, every day.
Send yourself some telegrams
from "Arch Reeve, et al, giving
important "announcements"
about your coming attractions.
Check this issue and back files
of PUBLIX OPINION carefully.
Make notes on tips you can

PARAMOUNT MONTH!

The orders call for 30-rec-
ord-wrecking gross-days!

Mr. Katz wants the kind
of records made that will
take years to beat! The pic-
tures are available that will
do it! We have the man-
power in each town that
knows how! The time to do
it is to have your bookings
set NOW, and your 50-day
campaign in work now!
Send a copy of your advance-
campaign to Publix Opinion.

WARNING GIVEN AGAINST 3 WEEKS OF 25% LOSSES WHEN SCHOOLS RE-OPEN

Are we going to be caught asleep this year on the annual "cut"
in receipts due to school re-openings?

Last year, and for every year preceding, show business meekly
accepted a 25% cut in its grosses because the re-opening of school-
terms in the fore part of September made matinee business negli-
gible, and reduced night business because parents were interested
in the school duties of their chil-
dren.

That 25% represents a painful
lot of money, when you consider
that it lasts three weeks. It costs
all theatres nearly \$750,000 "Va-
riety" estimated.

Mr. Katz severely censured his
entire organization last year,
when it was apparent that we
had not anticipated it, and were
unprepared when we "took it on
the chin."

PUBLIX OPINION on page
7, of September 29, 1928 told
you about it, and asked you to
mark it on your JULY calendar,
as something to start worrying
about.

To make sure you're warned
in time, we now repeat it.

If you haven't got an "assign-
ment-book" to keep "futures" in
for daily reminder, you're mak-
ing the most fatal error a show-
man can make. If you have, this
tip should have been in it.

Don't expect to be reminded on
everything, although PUBLIX
OPINION does TRY to do it, for
you.

This year, your anticipated 25%
loss will come during PARA-
MOUNT WEEK, when normally
you should do a 100% increase.
Therefore, you've got to make it a
125% increase in order to save
your face with your seniors.
You've got the kind of attractions
to do it with, but you've got to
figure on school-reopening and
conquer that obstacle. PUBLIX
OPINION is going to give you
some tips and hunches in the next
issue on PARAMOUNT WEEK,
and one phase will deal with the
problem of covering that 25%
school-wallop. If you have any
ideas, let's have them now, so we
can give them to the ENTIRE
CIRCUIT. The best thing you can
do is to get your bookings SET
permanently EARLY, and start
CONVINCINGLY ALLURING ad-
vertising NOW, into the homes,
and where children congregate.

If you properly plan NOW to
get behind PARAMOUNT MONTH,
you'll include covering the school
situation.

On Page 2

Who Will Have It
Photographed, And Have
Framed Prints Hung In
Various Parts Of The The-
atre Where Employees
and Public Can easily see
it??

Who will send prints to
all of the newspaper re-
porters and editors in
town?

SAENGER CHAIN IS NOW ALL PUBLIX

As we go to press, announce-
ment is made that Publix has pur-
chased 100% control of the fa-
mous Saenger chain of nearly 200
theatres. These theatres are lo-
cated in the southern states.

Simultaneously it is announced
that E. V. Richards, one of the
owners, becomes a new Vice-Presi-
dent of Publix, in charge of the
circuit he once held part owner-
ship in. Mr. Katz, making the an-
nouncement, called Mr. Richards
one of the finest and most capable
showmen he had ever known.

The Saenger personnel will re-
main intact, since it is the most
expert in show business.

Further details of the arrange-
ment will be announced in the
next issue of PUBLIX OPINION
by Mr. Richards.

TRADITIONS BEGIN!

What future generations of theater-goers and show-
men will doubtless know as "the traditions of Publix,"
will be publicly launched this week. Those traditions
will be a part of you, and what you are doing now.

The heads of the company have permitted, for the
first time, the official telling of the complete story of the
origin and development of Publix. You will see it in the
Paramount-Publix issue of "VARIETY" which comes
out August 7. The story reveals all the facts concerning
the birth of a great idea, and the struggles to nourish and
develop that idea during the last five years.

That idea has now grown to be of gigantic stature.
Thousands of us who carry the banner of Publix have
helped to nourish the happy giant. We may well be
proud, and we are proud.

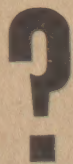
When the "VARIETY" special edition appears on the news-
stands, it will be read by everybody in show business, as well
as by everyone who writes of show business for the public.
Some of these will read it thoroly, and others superficially.
From their discussions, will develop the traditions and myths
about Publix—suddenly you will discover the greatest and most
intense public interest in Publix you have ever known.

Those of us within the organizations of Publix and Para-
mount will read and study the stories closely and carefully.
A thousand facts will thus be stored away for future use in
building our organization to greater purpose. Wise showmen
will make arrangements in advance with newsdealers for ad-
ditional copies for files. They will also see to it that everyone
in their theatre organization reads each story closely. More,
any special facts that the local community would like to know
and remember.

SEPTEMBER IS "PARAMOUNT MONTH!"

Don't be caught asleep at the switch on September 1

1. HAVE YOU SET YOUR BOOKINGS FOR FEATURES AND SHORTS?
2. IS YOUR 50-DAY CAMPAIGN PROSPECTUS LAID OUT AND IN WORK?
3. What can the HOME OFFICE do to help you? Tell A. M. Botsford, and get quick action.



WHAT TOWN WILL SPLIT UP THAT \$250 PARADE PRIZE MONEY FOR SEPTEMBER?

SO THAT EDITORS WILL BELIEVE

We want them to have the same confidence in PUBLIX that their readers have learned to enjoy

FAKES WIN NO APPLAUSE IN PUBLIX

THE pledge of Sam Katz, President of PUBLIX THEATRES CORPORATION has always guaranteed the truthfulness of every officially inspired news item concerning Publix, as well as every paid advertisement.

This policy is well known wherever the press and public have had opportunity to witness the demonstrations of Publix policies.

If any executive of Publix should thoughtlessly or deliberately disseminate false news of any nature about the company, whether it be in relation to a program or an actor or a company policy, he automatically severs his connection with Publix. *He knows it, because he agreed to it when he first joined the company.*

It would be unnecessary for any editor or patron to call attention to falsehood, if such should occur.

Publix will see it first and act accordingly.

Thus far in the five years of successful operation that has resulted in leadership in the industry, no editor nor any other person has ever had occasion to disbelieve what Publix says publicly.

Paul Ash's Plane Crash; Dailies Don't Believe It

(Reprinted from "Variety")

The proverbial wolf cry echoed on a chap that didn't yell it and influenced the dailies, except Morning World to pass up Paul Ash's nose-dive in plane at Curtis Field, L. I., last week. The press representative for Paramount, yet unaware of the crash, was figuring as planting it but didn't.

Ash, m. c. at Paramount, New York, has been jumping to New Haven via plane for past two weeks to get a line on incoming units that make the Paramount after the New Haven opening. The trip is made in 45 minutes with Publix standing the gaff of \$70 round trip fare and with Ash out of one show to make the trip.

Ash started off as usual piloted by Billy Bonor, of the New York-New Haven airline. After a few minutes out the plane dropped 1,500 feet on dead stick, with Ash suffering contusions of head and arms but with pilot escaping with minor injuries. Ash refused medical attention and came direct to the Paramount where he was treated and later made his appearance on the stage swathed in bandages, explaining the accident. However, he resumed his duties the next day.

Funny Dailies

The Standard News correspondent sent in the story from the flying field and the news bureau sent it out, but the dailies tossed it. Still is still burning on the idea of an up and up first page yarn being given the needles by the desk men.

Some of the same dailies fell all over themselves advertising that Clara Bow and Harry Richman would marry. The new Bow picture opened the same week (last week) and someone must make Richman known off Broadway if he is going to have his first picture excite any curiosity.

THE RESPONSIBLE HEADS OF THE COMPANY GUARANTEE THAT THIS CONDITION WILL ALWAYS EXIST.

The great care with which Publix personnel is selected and trained, for association in the company with other men of high honor and repute, as well as the millions of dollars of invested capital in our properties, are permanent guarantees to the public against imposition or dishonest statements.

Our business is founded upon honest public performance, both within the theatre and before the public in the press. We will never let that policy change.

Our policy with the press is to pay for our statements in the advertising columns so that the people will know the responsibility behind the statement. If anything connected with our theatres is considered to be news by the editors, we will gladly tell them the facts, honestly and as completely as is within our power. No Publix employee will ever mislead, because he knows he can gain nothing from his employers by so doing, but instead will doubtless be forced to resign.

Publix employs no press agents or exploitation men of the type that the term "press agent" implies.

We have honest, ethical advertising men who intelligently and willingly co-operate with the reporters and editors. We have no tricksters or racketeers, and will not tolerate them. We want the reporters and editors to have confidence in Publix and to depend upon us, just as the 25 million weekly patrons do who attend our theatres.

—PUBLIX THEATRES CORPORATION,
By SAM KATZ, President.

PUBLIX WANTS NO FAKES!

(Reprinted from Publix Opinion)

Fakes!

Publix don't want them.

Whether it's a fake-news story designed to bring crowds to the box office, or a fake attraction—they're undesirable.

Moreover, you can believe PUBLIX OPINION in the statement that the perpetrator of a fake in connection with Publix Theatres will fare badly as soon as his effort is discovered by Publix.

There is plenty of opportunity for truthful entertainment effort or news about pictures, stars, stage shows, musical personalities, theatre operation, which, if properly presented in their truthful state, will be gladly received by editors. Not only is there no necessity for fakes but Mr. Sam Katz is the authority for the pledge to the public and press generally that nothing untruthful will ever emanate from the Publix organization with the motive of deceiving the press or public.

Frequently PUBLIX OPINION receives a clipping, or a letter from someone, showing a "clever" fake that broke "successfully" into print. Fortunately these usually come from non-Publix sources, but if and when they do come from Publix employees, the same error is not made twice.

The lifetime endeavor of scores of honest, idealistic business men who created Publix, the millions of dollars invested in properties—these are the guarantees of fidelity to the public that have given leadership to Publix. There is nothing clever about destroying such public confidence so faithfully earned.

A "fake" theatre-news story is the product of a mind too lazy to dig out a truthful story of equal public interest.

A "fake" attraction is the product of an inferior showman.

Katz Decide Against "Distasteful Advertising"

(Reprinted from "Variety")

Declaring himself in complete accord with the complaints of William Van Hoogstraten and Edwin Franko Goldman, who wrote letters to Mayor Walker protesting against the night flights of an airplane-ballyhoo for the Rivoli theatre, which disturbed public symphony concerts in the Lewisohn Stadium and Central Park Mall, Sam Katz, president of Publix Theatres, has ordered the fliers to stay away.

The Rivoli (Publix), with "Thunderbolt," had hired a night-flying tri-motored bombing plane, equipped with a neon-tube sign-flasher on its under-wing, proclaiming the picture. A honking fish-horn attracted eyes to the plane, which soared over the Goldman concerts recently. The fish-horn failed to blend with the harmonies of the concert, and Goldman complained. Mr. Katz remedied the matter. "Our public policy," he declared to his staff, "is to always avoid any distasteful advertising. We will see that it does not occur again in the future."

A few months ago Katz reiterated to his organization that deliberate untruthfulness in advertising of an attraction, or deception of press or public in any manner, would result in dismissal of guilty individuals.

PUBLIX-KUNSKY START EXTENDED RUN CONTEST

KAUFMAN GOT 1300 FREE WINDOWS

Kaufman, a member of Publix-Balaban & Katz City and Advertising Department in Chicago got 1300 window displays by a sales made over the telephone. These displays were for use publicizing the Publix stage "Say It With Flowers."

He sold his idea to the Allied Artists Association, who paid the costs of the campaign, which included huge advertisements in the daily newspapers, as well as gorgeous window displays.

The window displays and the paper ads gave a position of prominence to the stage screen show and the theme name and play-date.

WYNARD SCHWARTZ' DEATH MOURNED BY ALL PUBLIX

The entire Publix circuit is mourning the death of Wynard Schwartz, manager of the Publix-Balaban & Katz, Central Park Theatre, Chicago, who died of a heart failure in that city on July 28.

Mr. Schwartz is well known in the motion picture industry having come to Balaban and Katz serving several years as manager of Educational Exchange in Chicago. Prior to that, he had a state rights distributor for various independent companies.

BOB BALLYHOO FOR WORCESTER

One of Manager Elmer R. Danforth's best bets in advertising "The Line Lady" playing at the Publix Capitol Theatre, Worcester, Mass., was the use of a ballyhoo in the form of a mechanical man. The mechanical man worked in front of the theatre and also managed to get to the circus grounds where the Ringling Bros. Circus pitched tents.

RECKING RECORDS ON B'WAY

Two broken box office records in one day is the unique record of "DR. FU MANCHU" at the New York Rialto. On opening day it grossed the biggest 'open-day' receipts in house-history. It also had the biggest midnight box receipts on the same day. A third record was established by the biggest Rialto week-end gross on record.

"Four Feathers" at the Criterion is another big shot that is running 'em in, on the sixth week, in Broadway's hottest theatre. No refrigeration plant at the Criterion.

PLUG NEWSPAPER SERIAL

Charley Taylor in Buffalo found a new way to break into print with stage talent.



"Happy" Phil Lampkin and the famous Foster girls reading The Times serial story. The Foster girls are going to continue it even after they leave Buffalo.

It was just about a week ago that "Happy" Phil Lampkin, master of ceremonies at Shea's Buffalo, became interested in "What Price Love," a serial story due to start in The Times on Wednesday, July 10th.

As soon as the first edition of The Times appeared on the street last Wednesday, Phil was there to get it.

The girls in the Publix Revue heard about it through Phil, so this week when the new show was started on Friday evening, the Foster Girls appearing in this week's revue, had heard about "What Price Love."

Yesterday The Times photographer dropped back stage at the Buffalo

and this is what he found.

Phil and the Foster Girls, between acts, are outside the stage door getting a little air and reading "What Price Love" in The Times.

You start it today and you will find it as interesting as they do.

It went so good with the Foster Girls that they have asked The Times circulation department to forward them papers each day after they leave Buffalo.

"What Price Love" is a real, thrilling love story. Once you read a chapter you will read it to the end.

Start today.

DOOR HANGERS UNIQUE LOBBY YELL "CLOSED" ATTRACTS MANY TO BOOST DIX

Manager R. K. Fulton made an advantageous tie-up with stores in advertising Richard Dix in "The Wheel of Life" playing at the Publix Princess Theatre, Sioux City, Ia.

A few days before the opening of "Wheel of Life" an announcement appeared in the local papers that all stores and offices would close at 5 o'clock daily throughout the summer. The opening day of this new rule was to be Saturday, the opening day of the picture.

Fulton immediately got busy and had door hangers printed; copy on them reading, "CLOSED! For the Day—You will find me at the PRINCESS seeing and hearing Richard Dix in his second all-talkie sensation WHEEL OF LIFE."

With the aid of his poster artist, Manager J. H. McKoy had an exceptionally good-looking lobby display that undoubtedly sold many extra tickets for "Office Scandal" playing at the Publix Olympia Theatre, Miami, Fla.

Borrowing a mahogany office desk, including ink well, desk calendar, etc., he placed it just inside the main entrance doors. The artist painted a cut-out of Phyllis Haver (the star in the picture) and placed it right at the edge of the desk, giving the appearance of Miss Haver's feet reclining on the desk with a telephone in one hand and the receiver in the other.

NEW THEATRE

Publix took over the Broadway Theatre, Springfield, Mass., on July 28th.

EIGHT HUNDRED WORKERS COMPETE TO PUT OVER EXTENDED-RUN

Borrowing the idea from the department stores—which hold pep meetings of their clerks just before announcing a big sale—the Kunsky-Publix publicity department in Detroit staged an interesting merchandising experiment in connection with the long-run of "On With The Show" at the Publix State Theatre, Detroit.

NAME CHANGE NETS FREE ADS

Paramount's "Close Harmony" shared honors with the change of the theatre's name in a mammoth publicity campaign at the Publix Paramount Theatre, Waterloo, Ia.

The 'Paramount' was formerly known as the 'Riviera' and the change is in line with the Publix policy of having one theatre named "Paramount" in each town where there are Publix theatres.

Perhaps the biggest tie-up was with the Mid-West Refrigeration Company—dealers in telechron clocks which are electrically regulated. This company gave away five telechron clocks for the best slogan on telechron clocks and the Paramount Theatre. The tie-up was known as the Paramount-Telechron slogan contest.

By virtue of the Telchro tie-up, the theatre received seven quarter page newspaper ads, with dominant position given to theatre, show and playdates, and paid for by the clock company.

NEW RECIPE FOR FLAP JACKS

An incident in "This Is Heaven" furnished Manager M. A. Baker of the Publix Colfax Theatre, South Bend, Ia. with an idea for a newspaper contest that resulted in increased space for Vilma Banky's first talking picture. In the film, the Hungarian blonde star is seen as a pancake turner in a restaurant. Baker seized upon the idea of printing recipes in Hungarian, offering a five dollar cash prize and a number of theatre tickets to those submitting the correct translations.

SIX SONGS IN "DANCE OF LIFE"

The Paramount Picture "The Dance of Life" formerly titled "Burlesque" featuring such stars as Nancy Carroll, Hal Skelly and Babe Lane, is a singing, talking and dancing picture in which six songs are used, four of which are outstanding. Given in the order of their importance they are as follows:

"True Blue Lou" is sung by Hal Skelly.

"The Flippity Flop" is sung by Babe Kane and chorus in big dance number.

"Ladies of the Dance" is a production number sung by a tenor.

"Cuddlesome Baby" is sung by Nancy Carroll.

"King of Jazzmania," opening number, sung by grotesque chorus.

"Mightiest Matador."

All of the songs will be published by Spier & Coslow.

There will be Publix Phonograph Records available on "True Blue Lou" during the course of the next two weeks and which can be obtained through the Home Office for publicity purposes.

Do This On All Your Big "Paramount Month" Pictures. It's Sure-fire!

There are 800 employees on the Kunsky-Publix payroll.

Three weeks before the opening of "On With The Show," a message was pinned to inter-office stationery to every employee. This message was pinned to the paychecks—a sure-fire distribution. It called attention to the booking, declaring that the attraction was considered an event in movie history and that the company felt justified in asking employees to help put it over by starting at once to tell their friends about the all-color picture.

That "shot" was followed up in three days with a bulletin to all of the 14 theatre managers in Detroit asking them to call a meeting of their staffs at once and give them the details of an inter-organization "On With The Show" contest. All bulletin boards were plastered with the contest details, too.

Fifty dollars—\$25, \$15, and \$10—were offered to the employees handing in the longest list of names and addresses of persons to whom they had talked about "On With The Show." Families and fellow-employees not counted. Each employee was given ruled sheets of paper with room for 15 names and addresses.

This announcement of the contest was followed by a special midnight showing of "On With The Show" for the entire Kunsky-Publix organization. They turned out almost 100%—of course!

Spurred on by a sight and hearing of the picture, the employees got busy talking to people about "On With The Show." While it was not so stipulated, most of the contestants figured they had better have the people actually sign the lists themselves!

Daily bulletins were posted in all theatres giving the progress of the contest for two weeks. The contest ended with the first week of the picture. The winner handed in a list of over 1200 names! The second one had nearly 1000. The total number of names was around 8500!

Eighty-five hundred persons actually told about the wonders of "On With The Show." If those 8500 mentioned the unusual thing to two other people and those two others mentioned it to—well, you know how this word-of-mouth advertising works.

"On With The Show" had one of the biggest openings the State ever had, rivalling the sensation caused by the first all-talking pictures! And with the weather scorching!

Aside from the box-office angle of this stunt, the officials figure it did something toward building organization morale, giving a feeling of responsibility to minor employees, making them feel they had an important part in the organization.

This stunt can be used only at long intervals when the picture merits it.

"VIRGINIAN" PLACES FAITH IN ANCIENT ADAGE

"The greatest sound picture we have yet made," is the way B. P. Schulberg, in charge of Paramount Studios on the West Coast, characterized "The Virginian," Paramount picture starring Gary Cooper, Richard Arlen, Mary Brian and Walter Huston, in a wire which he sent to Mr. Jesse L. Lasky, Paramount's Vice President in Charge of Production.

"Just ran Virginian roughly assembled in 10 reels," wired Mr. Schulberg, "and without doubt it is greatest sound picture we have yet made and, true to our expectations, it will undoubtedly make Cooper one of the most important stars on screen. Comedy and dramatic values enormous with suspense at finish literally terrific!"

Mr. Schulberg further stated that, by careful cutting, the footage could be reduced by one thousand feet but beyond that, he felt, they would be impairing the value of the picture and making it less of a natural sensation than it is. In view of his conviction that this is "a greater 'Criterion' picture than any we have yet had," Mr. Schulberg asked Mr. Lasky to advise him whether this cut would be satisfactory. Mr. Lasky wired him that it was.

DRESSING TABLE PUBLICIZED "RED LIPS"

Through the co-operation of a furniture store and a department store, Manager C. D. Haug was able to use a display in his foyer that got a lot of favorable advertising for "Red Lips" playing at the Publix Strand Theatre, Birmingham, Ala.

A girl was usually in attendance at the dressing table and bench furnished by the Furniture Company and a variety of cosmetics on the table, furnished by the department store. On the mirror was pasted a pair of lips while just above, appeared the name of Buddy Rogers.

Just for the Mob; Not for the Swells

Publix will open a new theatre Aug. 15 in Newport, R. I., called the Paramount.

No special appeal to the society colony will be made as at the Paramount and Beaux Arts theatres, Palm Beach, where a golden "horseshoe" is maintained for the swells.

Newport's swanky mob will have to rub shoulders with the ordinary citizens.

LOCAL SHOW

Manager L. Massey, of Publix-Great States Lincoln Theatre, Decatur, Ill., is sure of two big business days a year at no cost to him by an arrangement with a local dancing school which puts on two shows a year for him at his theatre. Because of the local nature of the event, the papers are always generous with both stories and pictures. Business is always big.

PUBLIX CHOICE RATIFIED

Publix judgment in the choice of its man-power was again confirmed when Max Mayers, of the service staff of Publix-Broadway Theatre, Newburgh, N. Y., was awarded the \$150 Kiwanis World War Prize given each year to that high school student who shows the most marked proficiency in scholarship, athletics, good behaviour and popularity. Mayers intends to use the money toward paying his tuition at New York University, where he expects to study engineering while working at the New York Paramount.

Jesse L. Clark, Florida District Manager, sent the following circular letter to all theatre managers in his territory so that they might be reminded of the catastrophe they had emerged from and the ultimate reaction that would eventually arise.

During the boom of 1923-26 when people were over-zealous and ambitious as to Florida's real estate and general potential possibilities, a drug store here, a grocery store there, a manufacturing concern over yonder, and branches in other lines of business bobbed up almost overnight—a silent tribute to the fact that the state was advancing in leaps and bounds; an unhealthy condition not stabilized and lacking the necessary solid foundation and process of gradual growth and expansion. Prices fluctuated to such an extent that actual value doubled and redoubled on paper.

As a result of tremendous sums of money being poured into the state, new banking institutions were created to meet the urgent demands.

When the grand finale came about, and people realized that "the bottom had fallen out," the curtains closed on a rather hectic situation where plungers were bemoaning their recklessness and thinking in terms of "what might have been."

So, as silently as they emerged, one by one, the little merchants who could not stand up under pressure, faded out of the picture and called it a day. Business started on a downward trend and financing dwindled. A number of smaller banks finding the road too rough to travel, courageously and wisely gave up the attempt. Instead of taking this as good sports, it produced a mental hazard that was gossiped on street corners, bringing about a desire for self-preservation, resulting in the withdrawal of cash and the crippling of banks which had loaned large sums to farmers in their distress over the recent Mediterranean fly invasion.

We are now at rock bottom. The storm has spent its fury and we are experiencing the tail end. There is bound to be "the calm after the storm."

This has been an elimination contest; an evolution; the weak has given way to the strong and we are slowly but surely revolving into a more powerful and sounder atmosphere. This is the natural course of events—history has repeated itself; and we are now getting a taste of the bitter that comes with the sweet. So let's be MEN and see this thing in the right light—let's see the rainbow and the silver lining and believe firmly in the old adage that "all things happen for the best."

STAGE WEDDING FOR BIG DRAW

Along with the showing of "In Old Arizona" one of the first successful all-talking pictures, at the Publix Victory Theatre, Tampa, Fla., Assistant Manager Lee E. Newson had a special attraction in the form of a stage wedding.

With Blue Ribbon Month in full swing, Newson wanted to put on some added attraction and the stage wedding was it.

The couple was advertised for in the newspapers of which about twelve or fifteen couples responded with the final selection being a very popular and nice looking Tampa couple.

TELL YOUR PATRONS

SAYS ARCH REEVE

Hollywood Correspondent For Publix Theatres

Vic Fleming invited me to see some of the rushes on "THE VIRGINIAN." Wait till you see that big cattle drive . . . and hear the bellowing . . . and a thousand and one other sounds of the out-of-doors . . . Gary Cooper's voice is one of the best I've heard . . . We at the studio are all hot about this one . . . Looks better than sure-fire.

Ernest B. Schoedsack is off on another trip to parts unknown . . . Have you been reading of the New York success of his "THE FOUR FEATHERS?"

Several branch managers told me that "THE GREENE MURDER CASE" is better and has more possibilities than "The Canary Murder Case." And they saw it in incomplete form at the St. Louis convention!

"CHARMING SINNERS" shows how a wife can outwit her husband. That's box-office. Play it from the woman angle.

HELEN KANE, whose baby voice boomed the stock of one phonograph record company, arrived at the studios on Monday to start work on "SWEETIE." She's a bodyful of pep—and good-looking, too.

James Hall is going to be Clara Bow's lead in "THE SATURDAY NIGHT KID" . . . George Bancroft has a fine supporting cast in "THE MIGHTY" . . . namely Esther Ralston, Warner Oland, Dorothy Revlon, Morgan Farley, Raymond Hatton and O. P. Heggle . . . June Collyer will be Richard Dix' inspiration in "THE LOVE DOCTOR" . . . Regis Toomey and Miriam Seeger have just been added to the cast. They're young contract players. Keep your eye on them.

Paramount has purchased "DARKENED ROOMS," by Sir Philip Gibbs and this will be Evelyn Brent's first starring production. With Neil Hamilton, Jean Arthur and David Newell in her support.

Now is the time for all good men to start collecting definitions of "KIBITZER." Here's one: "A kibitzer is the man who asks for a match, then discovers he's out of cigarettes too."

The folks around the lot are talking about Ernst Lubitsch's picture, "THE LOVE PARADE," in which Maurice Chevalier sings to Jeanette MacDonald; in which Lupino Lane makes laughs and Lillian Roth does some more warm singing. I've listened to the songs. They're knockouts.

WANT - AD TIE - UP

Daily "Box" on Page One plus stories and other ad-space is what Jack Chalmers rates on this idea. Who'll repeat it?

THE HOUSTON CHRONICLE

Employment Ad Office

THEATRE SCHEDULES

Time given in starting time of picture and roadshow

KIDNEY - Feature picture 1:15 p.m., 3:45 p.m., 5:15 p.m., 7:45 p.m., 9:15 p.m.

LOVE'S STATE - Feature picture 1:15 p.m., 3:45 p.m., 5:15 p.m., 7:45 p.m., 9:15 p.m.

MAJESTIC - Feature picture 1:15 p.m., 3:45 p.m., 5:15 p.m., 7:45 p.m., 9:15 p.m.

METROPOLITAN - Feature picture 1:15 p.m., 3:45 p.m., 5:15 p.m., 7:45 p.m., 9:15 p.m.

QUEEN - Feature picture 1:15 p.m., 3:45 p.m., 5:15 p.m., 7:45 p.m., 9:15 p.m.

(Closes June 6, 1929)

Employment

Employment

MATCHED CARD GAG TEASED GREELEY

Manager C. T. Perrin met with good success in advertising "The Time, the Place and the Girl" playing at the Publix Sterling Theatre, Greeley, Colo., when he distributes three different kinds of cards.

500 cards were printed reading, "The Time;" 500 more reading, "The Place;" and only 50 reading, "The Girl."

These cards were effectively distributed in advance and carried copy relative to the picture, theatre and play dates as well as a notation that if three patrons got together and had the three cards, "Time-Place-Girl," the three cards would be honored at the box office for three admissions.

This stunt created an unusual amount of publicity for the picture in that everyone was asking everyone else to join one of their free parties provided they could gather in a group a set of three cards.

PLUG "DANCE OF LIFE" SONG, AU

The week of August 3rd has been selected to demonstrate the power of a nationwide circuit.

"True Blue Lou," the new song hit from the Paramount picture "DANCE OF LIFE," (this is the "Burlesque" with a new twist) will be started on its way through the efforts of the Organists, personally and Musically Directed by Boris Morros has written the above, as well as the lyrics of the picture, request to give this number a consideration in making programs for the week of August 3rd. The straight song will also participate, with sync slide novelty arrangements by Morros' department.

The exploitation of "TRUE BLUE LOU" will be first of a series of public campaigns to familiarize the public with forthcoming Paramount pictures thru the medium of songs of each picture. Participation of all Publix theatres will more than insure effectiveness of this most vertising.

The campaign on TRUE LOU will be given its Jesse Crawford, the No. 1 Paramount's ace organist, will feature this song in a wide radio broadcast over affiliated stations of Columbia Broadcasting System Saturday night, August 3rd. If there is a Radio Station in your town—by all means include this song in your programs during the week of August 3rd, and subsequent weeks. No local talent is available then with a Columbia Radio Station. TRUE BLUE LOU song by Waters, which they can broadcast as often and whenever choose, providing they give to the Paramount Pictures "DANCE OF LIFE" and meet Columbia Recording.

HUGHES TO AUSTIN Mr. A. E. Hughes, former assistant manager of the Palace Theatre, has been appointed manager of the Queen, Austin, Tex., July 10th. Mr. Schmidt, former manager of the Queen, Austin, Tex., has been transferred to the Ft. Worth, as assistant manager effective July 12th.

CATALOGUE OF PUBLIX DISCS

Save this and file it. More coming soon.

Record No.	Titles	Artists	Type
1014 P	Lover Come Back To Me (from The New Moon)	Rudy Vallee Orch.	Vocal—Orch.
	Outside	Rudy Vallee Orch.	Vocal—Orch.
1015 P	Careless You	Rudy Vallee Orch.	Vocal—Orch.
	Makin' Whoopee (from Whoopee)	Rudy Vallee Orch.	Vocal—Orch.
1016 P	Sweetheart of Ali My Dreams	Rudy Vallee Orch.	Vocal—Orch.
	The Song I Love	Rudy Vallee Orch.	Vocal—Orch.
1017 P	Bye and Bye Sweetheart	Rudy Vallee Orch.	Vocal—Orch.
	Deep Night	Jack Miller Orch.	Vocal—Orch.
1018 P	On Top of the World Alone (from Innocents of Paris)	Willie Creager Orch.	Dance—Vocal
	My Sin	Annette Henshaw	Vocal—Orch.
1019 P	Louise (from Innocents of Paris)	Jack Miller Orch.	Vocal—Orch.
	Vagabond Lover	Jack Miller Orch.	Vocal—Orch.
1020 P	Celia (from Man I Love)	Willie Creager Orch.	Dance—Vocal
	Honey	Four Aces	Vocal—Har.
1021 P	Daddy Won't You Please Come Home (from Thunderbolt)	Annette Henshaw	Vocal—Orch.
	I've Got a Feeling I'm Falling	Annette Henshaw	Vocal—Orch.
1022 P	When My Dreams Come True (from The Cocoanuts)	The Harmonians	Dance—Vocal
	Am I Blue (from On With The Show)	Annette Henshaw	Vocal—Orch.
1023 P	Huggable Kissable You	The Oklahomians	Dance—Vocal
	I Get the Blues When It Rains	Annette Henshaw	Vocal—Orch.

W PATRONS H LIGHTS, NOMICALLY

Francis M. Falge
Electrical advertising
to you, and what is its
could you have bigger or
displays; use larger or
amps? Should you burn
at 11 o'clock, at 1, or
economically, these things
your consideration. But
important is the fact
can greatly increase the
ess of your advertising.

Electrical Display
pe of display, size and
amps used, value of neon,
f lamps, etc., depends to
extent on your location
surrounding displays.
ing the impracticability
ing present displays the
improvements are sug-

In general, use clear in-
sted or lightly tinted
for the words of your
s. Where competition
ates contrast, light am-
daylight blue may be

Select the lighter colors
rder where possible—re-
a 10 watt amber orange
ives about five times as
light as a red or green.
there are no competing
s or where color contrast

GOOD FOR NEXT YEAR!

The boys of the Metropolitan Theatre, Houston, never let a public holiday go by without crashing the papers in some way or other. This time, they jumped at the chance of popularizing their two "front" men, Lou Forbes, band leader, and Cornelius Maffie, organist, by posing them with inmates of St. Anthony's Home for the Aged on Father's Day.

Tuesday, June 18, 1929

THE HOUSTO

CELEBRATING FATHER'S DAY



In observance of Father's Day, the boys of the Metropolitan Theatre, Houston, never let a public holiday go by without crashing the papers in some way or other. This time, they jumped at the chance of popularizing their two "front" men, Lou Forbes, band leader, and Cornelius Maffie, organist, by posing them with inmates of St. Anthony's Home for the Aged on Father's Day.

CONTEST GETS FOUR-FOLD RESULTS

By staging a translation-contest for "This is Heaven" with Vilma Banky when it played his theatre, Manager M. A. Baker, of the Publix Colfax Theatre, South Bend, Ind., accomplished these four results: (1) Got valuable publicity before the general public for his picture; (2) impressed upon the 6,000 Hungarian population of the town the fact that Vilma Banky is a Hungarian and speaks both in her native tongue and English in the picture; (3) effectively ascertained his proportion of foreign-born trade; (4) did the paper a favor by helping it increase its circulation among the Hungarian population, which it had been endeavoring to do for some time.

Cull your file of old
PUBLIX OPINION
for reminders!

A BOX OFFICE BOOSTER!

Manager Al Weiss Jr., of the Publix-Florida Theatre, Jacksonville, Fla., crashed the newspapers for several stories and pictures on his broom-sweeping contest to publicize "Saturday's Children," with Corinne Griffith, when it played his theatre.

JACKSONVILLE JOUR

Street Sweepers—and They Swept 'Em Clean



In Corinne Griffith's new picture she has to show she can live on \$40 a week. She has to do it with the help of a broom. These girls were given some practice Saturday. A contest was held by the Florida Theatre. Strips were marked out on the street and talcum powder scattered on them. Trying to sweep the strips

CHECK YOUR FILMS VERY CAREFULLY!

Publix-Saenger Theatres have issued a bulletin to all their theatres stressing the necessity of checking films to prevent loss of money, business, time and public good will.

The bulletin quotes two glaring instances of carelessness on the part of managers in not following instructions to check films on arrival and in failing to wire the Booking Department a day ahead of playdate that their next day's show had not arrived.

In the first instance, First National Pictures sent two boxes of film one of which was supposed to contain "Two Weeks Off." Instead, it contained "Saturday's Children." The film was never checked inasmuch as the Chief Operator, who started to do the checking was called away by the Electrical Research Service Man. The manager drove to the exchange to get another picture and returned at 6:15 p. m., an emergency show being run in the meantime. Failure to follow instructions in this case cost a considerable loss of business and an unwarranted amount of expense.

In the second instance, a new man working at the theatre failed to report that a film had not arrived and a miss-out resulted.

Managers all over the circuit would do well to be warned by these two instances against a recurrence in their theatres. The first duty of a showman is to see that his show is at hand before he opens the doors of his theatre. The films should be checked and re-checked to make certain that everything is in order in sufficient time to correct any errors. More costly than the loss of money and time involved, is the bad impression left with the public which inevitably begins to lose confidence in a theatre run in such a slipshod fashion.

LONG EDITORIAL BOOSTS HIS SHOW

Such are the amicable relations built up by Manager T. W. McKay, of the Publix-Strand Theatre, Rutland, Vt., between his theatre and the local newspaper that the editor devoted practically an entire column in an editorial boosting his show. At the end, he adds the following:

"Why so much about the talkies?" not unreasonably asks a gentle reader. Well, if there's any other single thing that more people are interested enough in to pay their good money for, I'm ready to write about that."

AD-TIPS!!

Mark Twain went to church and the preacher pleased him so MUCH that he made up his mind right away to give the church \$400. But as the sermon grew LONG the humorist's enthusiasm COOLED. He decided to cut it down to \$300, then to \$200, then to \$100—and he wound up, he says, by STEALING 10c from the contribution plate. Which is a great LESSON to people who write advertising and CAN'T STOP.

There are all too many of us who never seem able to quit when we have told the story. Why keep PILING it on. We think of another argument that ought to be added, another point to bring out. And we keep on writing — and RUINING the story! It is so wrong, so unnecessary, so destructive, so COSTLY. And it is the hardest thing in the world to stop. Its effect is to weary the reader and make him think that we must be terribly AFRAID we can't sell those particular goods.

William M. Singerly, who was the brilliant editor of the Philadelphia Record in the old days, used to say that no story was good enough or important enough to run over a column—and it made him FURIOUS when Presidential messages exceeded that length. The story of the CREATION is the greatest story ever written or printed — and the Bible tells it in TEN WORDS exactly. The COMMANDMENTS that to this day actually do govern the world take up less than a quarter of a page in the Book. Lincoln delivered his immortal Gettysburg address in TWO MINUTES. The Battle of Lake Erie was reported in NINE WORDS. Havelock when he captured Scind sent word "Peccavi" (I have sinned). That, of course, was a GESTURE.

Great things require few words. Let us make our advertisements short, simple, convincing and keep them in proper mediums where they will do us good.

CRASHES FRONT PAGE WITH FUR COAT GAG

Manager W. F. Brock, of the Publix Tennessee Theatre, Knoxville, crashed the front page of the Knoxville News-Sentinel, powerful Scripps Howard paper there, with a double column story and picture boosting his cooling plant and show by having one of the newspapermen photographed in a fur coat, the caption explaining that he was on his way to see "IN OLD ARIZONA" at the "Tennessee."

Beneath the picture, a humorous story, written by the newspaperman, explained his experience on his way through the sweltering streets in his fur coat, and how comfortable he felt in his heavy wrap at the theatre where he enjoyed the show immensely. Credit was given to the furrier for the use of the coat.

TAYLOR SCORES AGAIN!

Charles B. Taylor, Director of Advertising and Publicity of Publix-Shea's Buffalo Theatre, Buffalo, staged an unusually effective newspaper campaign to boost his show by using a special 11 o'clock matinee for Crippled Children as an excuse. For three consecutive days before the show, the Buffalo Evening Times carried a double column story and a double column picture everyday on the event. This publicity was particularly beneficial because both the stories and pictures were devoted, almost entirely, to a minute description of the show, unit by unit. In addition, needless to say, a favorable impression was created for the theatre in the community.

ential, the darker colors
s used.

Keep your displays bright
arking as it is this bright-
which attracts attention.
right things are interest-
it is better to go one wat-
higher than you would or-
ly use for the letters of
sign to make them really
ive, than to go one wattage
for economical reasons.

Use a well planned sys-
 flashing. With a chasing
 the letters of the sign
arquee may be flashed off
on at equal intervals, ac-
 compelling attention, at
ime time cutting in half
ost of operating the flashed
of the display. Care should
ed not to flash complete
ays off and on because it
s them annoying.

By all means have a sys-
tic plan of maintenance.
ace burned out lamps
apidly; repair or replace
y operating flashes. Re-
f displays and especially the
els behind the lamps and
under surface of the mar-
e at needed intervals. Chan-
ould preferably be white
clean; they make your dis-
 much brighter and less
ty. Replace all chipped
ps and do not wait for them
urn out. See that lamps are
orm — spray coated lamps
e a better appearance than
ed ones and are more per-
nent.

When To Operate?
is most vital question is par-
dependent on the method in
your display has been wired.
If display is not so wired,
if it is at all possible to ar-
e it, the following should be
operate circuits:

1. Lettered parts of your
m—the name in the vertical
m, and the exposed lamp let-
s in the marquee.
2. Chasing borders.
3. Opal glass letters.
4. The under-side of the
arquee.

To illustrate in a practical manner the relative cost of operation of a sign, the following example is given:

The house under discussion, is a 3000 seat house having an average admission price of 50¢, a 20 ft. vertical sign with two ft. letters, 1000 lamps in the displays operating from 11 a. m. to 11 p. m. and with current costing 3¢ per kilowatt hour. These figures may be easily adjusted to your own conditions. The charts reproduced above show the necessary data with regard to these displays.

Let us analyze these figures and see what they mean to the box office.

Is it reasonable to expect that the only possible customers at 11 o'clock in the morning are those who set out with an intent to visit your theatre? It hardly seems possible and yet a dark theatre won't attract anyone in the vicinity because they won't know that you are operating. Even if your displays are all on one circuit it will cost only about \$1.50 to tell these people you are open until after the dinner hour—you will only have to get three people into the theatre through your displays to even up, but if your displays are circuited as they should be, it will only cost about 50¢. There is needless use to burn lamps which do not show in the sunlight, and recircuiting will take care of that.

The period from 1 P. M. to 5 P. M. is capable of the same treatment. By recircuiting it is certainly good business to operate the bright portions of the display, and after dusk the complete display should be operated.

With proper circuiting of the signs and operation of the vertical sign and marquee letters and the underside of the marquee from 11 to 5, and the complete display from 5 to 11, the cost would be 5.94 and would have to be responsible for attracting twelve people to the theatre to break even. It would do this, and much more.

ARE YOU ON THIS ABLE SHOWMEN LIST?

The following names are commended to attention for prompt compliance with the request for action in planting institutional stories about Publix. From time to time we will release additional institutional stories, asking that every effort be made to get them into local print. The value of these stories is permanent.

When the many stories of the various personalities and elements that comprise Publix are all fixed in thousands of patron's minds, you'll find sales-resistance lowered astonishingly for your theatre.

Here are the quick thinkers and do-ers! Notice the absentees! Fortunately, Home office ability to cover National Press Associations in a measure covers the spots "left open" by those who fail to heed the tips sent out in PUBLIX OPINION.

Oscar A. Doob, Kunskey-Publix, Detroit; Al A. Anson, Lyceum, Duluth, Minn.; Larry Chambers, Academy, Newburgh, N. Y.; Arthur W. Pinkham, Strand, Dover, N. H.; Carl M. Benson, Temple, Houlton, Me.; Walter C. Benson, Imperial, Pawtucket, R. I.; Charles H. Amos, Imperial, Asheville, N. C.; H. C. Farley, Montgomery Enterprises, Montgomery, Ala.; John B. Carroll, 208 Olympia Theatre Bldg., Miami, Fla.; Elmer L. Wheeler, Eastman, Rochester, N. Y.; Lou Elewitz, Paramount, Omaha, Neb.; Irwin R. Waite, Arcade, West Palm Beach, Fla.; Warren Irvin, Carolina, Charlotte, N. C.; Adna M. Avery, Criterion, Enid, Okla.; Paul Phillips, Capitol, Salisbury, N. C.; David F. Perkins, Merrimack Sq., Lowell, Mass.; Locke Cramley, Jefferson, St. Augustine, Fla.; J. J. Dempsey, Strand, Dorchester, Mass.; Henry P. Hof, Bardavon, Poughkeepsie, N. Y.; Bolivar Hyde, Polk, Lakeland, Fla.; Homer LeTemp, Midjestic, Austin, Tex.; David J. Dugan, Strand, Newport, R. I.; Morris Simms, Olympia, New Bedford, Mass.; Ellis Brodie, Palace, Haverhill, Mass.; W. G. Emloe, State, Raleigh, N. C.; E. Whitaker, Strand, Spartanburg, S. C.; Arthur Swanke, Strand, Anderson, S. C.; M. S. Hill, Saenger-Publix, North Carolina; John C. Smith, Granada, San Francisco; Kenneth Tallmadge, Temple, Saginaw, Mich.; Edward R. Toerpe, Orpheum, Galesburg, Ill.; W. E. Bruns, Majestic, Kankakee, Ill.

Also the following towns: Aurora, Ill.; Decatur, Ill.; Joliet, Ill.; Peoria, Ill.; South Bend, Ind.; Anderson, S. C.; Hartford, Conn.; Atlantic City, N. J.; New Haven, Conn.; Detroit, Mich.

HERE'S ONE TO TRY IN YOUR OWN LOBBY

Many managers have used the telephone with success in telling people about a forthcoming picture but Manager T. Y. Walker put a different REPEATABLE twist to this stunt in telling people about Maurice Chevalier in "Innocents of Paris" playing at the Publix Ritz Theatre, Anniston, Ala.

Three days in advance of picture, Walker placed a flat top desk in the outside lobby and had two extension telephones placed on the desk. Then two attractive girls were employed to call people on the phone telling them about the picture.

A 6 x 6 foot banner made on a frame was used as a background for this lobby display—copy on the banner reading, "Telling the world that Maurice Chevalier is coming to the Ritz May 20-21-22."

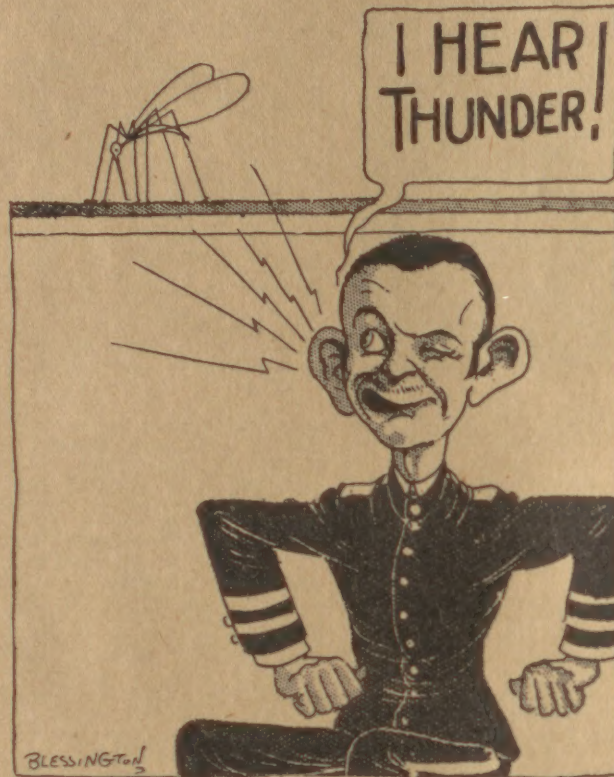
This stunt served a double purpose in that it carried the message to people on the other end of the wire and stopped pedestrians in their track to see what it was all about. The girls kept the wires hot and always spoke loudly enough so that those in the lobby could easily hear the conversation themselves.

WATTA SUNDAY FEATURE!

Jack Chalmers, Director of Advertising and Publicity of the "Metropolitan," Houston, Texas, brought all three Publix theatres of that town forcibly and favorably before the public by this interesting feature story. If this isn't duplicated in every town where there is a Publix theatre, then there is something wrong somewhere. It's so easy that it's almost funny!

HOUSTON

Flapeared Ushers Now Get Big Theater Volume Controller Jobs



The fellow in the story heard the fly's footsteps on the church steeple. Seven boys down at the Met, the Kirby and the Queen theaters must go him one better.

If these fellows can't hear a mosquito walk across the Persian carpets in the theaters, they can't hold their jobs!

It's like this: the boys are "volume checkers." It's just another of the sidelines introduced by the talking pictures.

Have you ever noticed the boys walking up and down the aisles every little while, rapidly listening to the lingering love-making of the languid heroine? Or the lad who rushes suddenly to the back of the theater when the bad man's voice takes on a thunderous and profane volume?

No, he's not in love and living in his memories. Nor has he rushed for his weapon to put an end to the villain's evil intentions.

He's checking the sound volume. Now to be a real checker a boy must have good ears. Not only good ears, but extraordinarily good ears. He must hear not just as well as the average; but he must hear as well as the best.

Now the talkers are gauged in tonal quality by how full or how empty the theater is, for one thing. There are others things to be considered, too—trouble makers for sound such as bad insulation, and in some theaters electric fans or uncovered seats. And it is somebody's job to watch the little things, to stop, look, and above all, listen, and buzz the buzzer in signals to the operator to regulate the volume of sound.

That's why E. E. Collins, Publix city manager, escorted three of his volume checkers to an ear specialist Saturday, and had the doctor do a little checking on his own account.

John Arnold of the Kirby came through the test with ear wiggling. "Nothing wrong here, except maybe the size of the flappers," said the doc.

Leo Frazer of the Metropolitan came next. "Don't try to whisper secrets around this boy," advised the specialist.

"I can hear the stars sing," said Chris Anthouse of the Queen, and the whispering pines don't put nothing by me." The doctor agreed.

Four more boys will have their ears probed Monday. They've got to make the standard to hold the jobs.

"COCOANUT SUNDAE" IS PLUG FOR MARX BROS.

One of the many stunts employed by Manager W. G. Mitchell, of the Publix Salem Theatre, Salem, Mass., to advertise the Four Marx Brothers in "Cocoanuts" when that picture played his theatre was a tie-up with fifteen soda fountains who dedicated a sundae, called the "Cocoanut Sundae" to the Marx Brothers.

Eight by sixteen inch mirror stickers in bright red, prominently displayed over the fountain, bore the following legend: "Try our special COCOANUT SUNDAE dedicated to the funniest men in the world—THE FOUR MARX BROTHERS—Hear them the week of June 16th at the Salem Theatre."

"PRINCESS" IS ONE OF CITY'S FINEST

Reports from Toledo, Ohio, where the "Princess," Publix second house in that city, recently re-opened after a complete renovation and re-decoration, indicate that this theatre bids fair to be one of the really fine theatres of Toledo and a fitting sister theatre to the magnificent "Paramount."

The "Princess" is an all-sound theatre run on a weekly change basis. Marsh Gollner is the Managing Director of the theatre.

BOUQUETS

Manager R. St. Anthony, of the F & R Publix Minnesota theatre sent in the following bouquet:

"An insufficient number of Publix Opinions nearly caused a serious break in an otherwise smooth running organization. In order to prevent a recurrence will you please put us down for eight copies. If you had heard the heated discussion over one of the copies you would know just how much we appreciate and want the Publix Opinion."

FILM INDUSTRY NOW RANKS THIRD

Based upon the influence that it has in stimulating international trade for products of other industries, as well as upon the amount of money invested and number of persons employed, the motion picture industry is rapidly sky-rocketing to third, if not second place, in the world's industrial importance, according to recent survey made by industrial experts.

Keep this in mind when you go to make your next merchant tie-up. Or when you hear some crank yelping about the evils of the movies. Your theatre is the leading representative of this mammoth industry in your town; and any project connected with it inevitably grows as the industry itself has grown!

The United States Department of Commerce estimates that, for every foot of film exhibited, American industry in general secures a return of \$1 in trade. The film industry is doing the work of 100,000 salesmen abroad, experts have estimated.

People all over the world follow the style of living shown in the movies, copying American architecture and demanding American styles in furnishings and wearing apparel. Buyers for important department stores in Paris, Berlin, Vienna, Florence and other cities say that "the styles shown in American films as conceived in Hollywood, bring drastic changes in the desires of all who see them."

It is estimated that in America, 325,000 people are engaged in the motion picture industry. The average family consisting of four persons, and considering that 25% of every motion picture dollar goes into wages, the industry is adding greatly to the prosperity of the nation.

In joining with the electric companies at the advent of the talking pictures, the total investment of the picture business increased from \$3,000,000,000 to \$4,000,000,000. The magnitude of this investment can better be realized when one thinks that the equipment of the world's theatres for the projection of sound has just commenced.

KIDDING IS SURE SIGN OF SUCCESS

One of the surest proofs of the success of Publix service is found in the good natured kidding directed at it, similar to the following strip which appeared in "Theatre Magazine." The paltry, the unsuccessful, the mediocre is never a subject of spoofing. Only the great, universally accepted successes whose activities daily effect the lives of millions offer targets for this form of humor. Thus, John D. Rockefeller is often kidded about his shiny dimes.

Here is the magazine humorist's impression on the changing of prices at the Paramount Theatre, New York:

The changing of the price of admission at the Paramount, from sixty-five cents to a dollar, at exactly six o'clock every evening is a matter of much ceremony. Three military ushers exit from the theatre and march to the curb. One pulls out a watch and studies it for a few seconds. It is interesting to note that he never looks at the Paramount clock. At precisely the right moment, he raises one hand. This is the signal. The other two ushers march to the line of customers waiting to purchase tickets and take their place in this formation. When they reach the box-office, they take

READ THIS

Those in Publix are plagued with an unwillingness to depart from established precedent by the use of a bit of initiative and imagination, easier means of doing things, may be found are urgently requested to read this and take it to heart.

THE CALF PATH

One day through the primeval A calf walked home as good should; But made a trail all bent ask. A crooked trail as all calves do. Since then three hundred years fled. And I infer the calf is dead. But still he left behind his trail. And thereby hangs my moral.

The trail was taken up next by a lone dog that passed that. And then a wise bell-wether. Pursued the trail p'er vale and. And drew the flock behind him. As good bell-wethers always do. And from that day, o'er hill and glade. Through those old woods a was made.

And many men wound in. And dodged and turned and about. And uttered words of right wrath. Because 'twas such a crooked path. But still they followed—do laugh—The first migrations of that. And through this winding way stalked. Because he wobbled when he ed.

The forest path became a lane. That bent and turned and to again.

This crooked lane became a road. Where many a poor horse with load. Toted on beneath the burning. And traveled some three miles one.

And thus a century and a half. They trod the footsteps of that.

Th; years passed on in self feet. The road became a village street. And this, before men were a city's crowded thoroughfare. And soon the central street was Of a renowned metropolis. And men two centuries and a. Trod in the footsteps of that.

Each day a hundred thousand. Followed this zigzag calf about. And o'er his crooked journey. The traffic of a continent. A hundred thousand men went. By one calf near three cent dead.

They followed still his crooked. And lost one hundred years a. For thus each reverence is let. To well-established precedent.

A moral lesson this might be. Were I ordained and called preach:

For men are prone to go it blind. Along the calf-paths of the. And work away from sun to. To do what other men have. They follow in the beaten. And out and in, and forth back.

And still their deviant. To keep the path that others. They keep the path a sacred. Along which all their lives. move.

But how the wise old world laugh. Who saw the first primeval. Ah, many things this tale teach—

But I am not ordained to preach.

—Sam Walter Fensholt

PUBLIX INTEREST

An excellent example of interest and ambition of Publix personnel in the field is found in a letter received by Chester L. dard, Personnel Head, from ter A. Hoover, Jr., an ush the Imperial Theatre, Chal N. C. Hoover asked permission to spend his two weeks vacation which he anticipated taking New York, working as an in the New York Paramount order that he might benefit the experience of working in de luxe operation.

down the "Admission Cents" sign, replacing it the "One Dollar Admission" sign. The three of them look at the watch. They their heads proudly, click heels and march back into theatre. Mrs. Walsh and three kids, who hurried from Ninth Avenue to for fifty cents, jeer. It ways their misfortune waiting in line right be the two ushers.

SURE TO WANT THIS ARTICLE!

Following article appeared in recent issue of "Weekly Review." Plant it in your newspapers, as it is entirely of this kind that off-set criticism:

Declaring that the motion picture is "much misunderstood and maligned," the Rev. J. W. Winder, pastor of Baptist Temple, of Roter, N. Y., defended the same recently in an address before the Kiwanis Club, of Baltimore, Md.

The violation of prohibition, dope-selling, crime, racial disloyalties, the errors of youth are hit a hard blow on the screen, which seldom finds injustice or immorality," the Rev. Mr. Winder said. "We are given a chance to forget the humdrum monotony of our simple life and made to dream a life of other worlds. Man is wholesome recreation. For the movie than the life itself. The film makes metropolitans of us all.

We have come to think of the movie as a mere entertainer, when in fact it teaches and preaches as well. Its values are above those of the novel and the stage, and it is but a child, scarcely more than thirty years old. Here are some of its first stars, such as Mary Pickford, still living.

It has become a social necessity and a required tool of education. Children taught pictures are known to get ideas far in advance of those taught by books alone. Churches and Bible schools are installing cinema equipment.

Touching upon the matter of Hollywood scandals, the pastor declared that "we are naturally most concerned about morals." Then he mentioned that on his own part to the film capital he and that for every star who takes into print because of the scandal "there are two hundred others who are decent, respectable, home-loving citizens."

"Wealth and rapid rise to fame have undermined the good judgment of some," he continued, "but why should they be labeled for their misdeeds? Even the ministry as its Elmer Ganttrys who commit homicide. Some Bible school superintendents have robbed banks."

LOT OF GOLD CONTEST OR "RAINBOW MAN"

Manager Richard Dorman produced a "pot of gold" contest which resulted in lots of publicity for the Publix Florida Theatre, St. Petersburg, Fla.

The story and ad which appeared on the contest stated that the clue as to the location of \$10,000 gold hidden near the theatre was to be seen Monday night when a rainbow would bathe the central portion of town with its rays and set on the exact spot where the treasure was located.

Use it if you like it or change it to suit. Make it locally if you wish—B. H. S.

TRAILER COPY FOR PARAMOUNT MONTH!

Prints available if you wire Sam Palmer, at home office — —

GET THIS ON YOUR SCREEN TOMORROW! KEEP IT ON!

Here's Great News!

During the entire month of September, this theatre joins with 1100 other Publix Theatres, and 25,000 theatres elsewhere in the world, in celebration of **PARAMOUNT MONTH!**

PARAMOUNT MONTH marks the fifth anniversary of Publix, and the twenty-fifth birthday for Paramount Pictures. It also launches the post graduate expertness of the perfected living-screen.

Hollywood has now graduated to literary and actorship achievements that are sensational and spectacular! Starting in September, you'll see the first of new entertainment that launches with shattering power the imaginative genius the living screen, at its best, can give you.

NEW KINDS OF STORY MATERIAL!

New kinds of performers! New arts! New magic! Great dramas, roaring comedies, subtle and refined situations and plots heretofore only captive to books, will flash into virile and vibrant life before you, and with you.

They lift you into the movement of the plot and story—you are transported as one of the actors, into the fabric of the things that transpire—drama, tragedy, roaring laughter! You do things! You are a part of heroic deeds and tender sentiments!

PARAMOUNT MONTH launches the directorship, and literary expertness that miracle-scientists needed to perfect the living screen! Forget the old, silent pictures! Forget the experimental days of last month's talkies!

Think only of SEPTEMBER'S INAUGURAL MONTH SHOWS for the new show world that the future will know! By all means see these great pictures! Expect, and be prepared for the recreational satisfaction of your life! Here are the four shows you'll see in SEPTEMBER—PARAMOUNT MONTH.

(Add 2 frames, listing titles, stars, AUTHORS and DIRECTORS of your four weeks of PARAMOUNT MONTH.)

INVITES PRINCE TO SEE HIS SHOW

Manager J. McKenna got a good break in exploiting "Love and the Devil" featuring Milton Sills and Maria Corda at the Publix Imperial Theatre, Columbia, S. C., when he invited an Austrian prince, a friend of Miss Corda, who happened to be in town, to attend a special screening to which were also invited well-known Columbians and representatives from the press.

TIMELY STORY IS BOOST FOR THEATRE

Taking advantage of the coming commencement exercises, Manager E. C. Smith, of the Publix-Saenger "Carolina Theatre," Chapel Hill, N. C., which is the seat of the University of North Carolina, had a story planted about the changes which old grads would find in the new house which replaced the old "Pick" theatre, known to all former students of the university.

CAR CARD!

In Prague, it seems, the enterprising Paramount Publicity Department was not content with merely a car card to boost "Wings," but insisted upon the whole side of the car. Although Publix Opinion is not familiar with Checko-Slovakian, and so, therefore, cannot make out the inscription on top of the car, the whole thing bears the familiar aspect of a tie-up.



STEAMING-UP THE PATRIOTS

Closing down of stage-show policy in many Publix theatres has suddenly awakened merchants and property owners in theatre neighborhoods to violent protest, according to a Chicago item in "VARIETY." On numerous previous occasions, PUBLIX OPINION has urged you to apprise the mercantile interests of your town of the fact that theatres bring crowds, and crowds bring business, not only to the theatre, but to the merchants in the neighborhood. Good mercantile business in turn, increases property value.

The theatre supplies the only local demand that a mail-order catalog cannot fill. Theatre crowds, once in the mercantile district, may be induced to patronize local stores.

Thus the advisability of getting crowds to go to shows is as much to the advantage of a dozen local interests, as to you—though only thru your theatre can the crowds be lured.

If the Chicago merchants will use the energy now expended in protest, in the direction of boosting the new idea, they'll cash in. Protests are useless. As a matter of fact, talking-pictures properly exploited, are getting bigger crowds than the speaking stage could ever command.

They're big in proportion to the amount of intelligent salesmanship that lures them to every interest.

If you sell this idea thoroly to your property owners, store keepers, and newspaper owners, you'll find your problems in getting ticket-selling publicity will be considerably lessened.

Any manager nowadays who gives passes to get a window card placed, is a criminal fool. That idea belongs in the decayed age of "grifting" show business, when bill posters had an annual 365 days a year picnic at the theatre expense.

If a merchant is convinced that the theatre crowds will be window shoppers, he's dead ANXIOUS to use a window card.

If he wants a pass—pass him up.

If you can't sell enough merchants the idea without passes, you're not a good enough salesman to be charged with the duty for a Publix Theatre. For heaven's sake, and yours, and mine—don't beg!! Demand loudly, and you'll get it. Whisper or beg and you'll get thrown out for having too much gall!

If the merchants and property owners, are PROPERLY sold they'll go to the NEWSPAPERS and DEMAND on THEIR OWN BEHALF and for their own benefit, that the theatres get the kind of boosting that will assure crowds. Also a real showman would get them to demand that the theatre get the same advertising rate accorded anyone.

There are now plenty of cases on record where merchants enclose heralds in their monthly statements, paste stickers on paper-bags, and wrapping paper, use window cards, and "point up" their newspaper ad copy by referring to the great show at their nearby Publix theatre.

They know that recreation is the strongest kind of lure to get a person to come down town, day or night. They know that night crowds are window-shopping crowds, equally as valuable as day time crowds. They know that by tying up bargain-price matinees to their own bargains, they get double attention value. They do it, but NOT for a pass. If you give a pass, you ruin your prestige and ruin the merchant's conviction that the whole idea is greatly to his own benefit! They know that theatre-crowd attention can be diverted to themselves at no extra cost, if they'll make the effort.

Don't let a merchant or a property owner, or a newspaper tell you how much they're doing for you. Tell them, rather how much your crowds are doing for them. Sell that idea at every opportunity. Make everybody in your theatre sell it to a dozen people a day. That's constructive showmanship. It makes your publicity easier to get, and your grosses bigger—which makes you a more important individual to your employers.

Don't say it can't be done. It has been done, and it is being done by countless able showmen. Many Publix showmen have done it so many times in the last ten years that, to them anything else is sacrilege. Chicago is educated to it, and so is St. Louis, Detroit, Indianapolis, Brooklyn and many other towns. It takes time, but the permanent results are worth the effort. Every time you CONVINCED a property owner or a merchant, he's a 365-day a year free press-agent for your theatre. Get a hundred of 'em on your staff, and you can do your selling job with only a telephone and a typewriter, and draw your pay check in ease.

1929 HUNCHES FOR PARAMOUNT MONTH

1. Booking departments get all stage and screen attractions set for every theatre by Aug. 5.

2. Theatres not set on bookings within week from date, to wire to Mr. Chatkin, who will set them.

3. A different news story daily, containing the titles and star-names, and a paragraph about the plot, for all four Paramount pictures to be played during the month.

(a) Daily news-story, locally written, highly localized via telegrams supposed to have been received from stars, directors, et al. **THIS STARTS TODAY.**

(b) Weekly or twice-weekly change of advance-trailers, telling what is coming during Paramount month.

(c) Flood lobby and theatre front with posters, each having a red-silk ribbon tied to it, and all ribbons centering on a key-poster reading "PARAMOUNT MONTH" Starts Sept. 1. **FOUR GIGANTIC ENTERTAINMENT PROGRAMS YOU'LL NEVER FORGET!**

(d) News-reel inserts, using the one made in New York, and also any local ones you wish to make, which include CLOSEUPS OF EXCERPTS AND SIGNATURES of some of the LETTERS COMMENDING PUBLIX THEATRES AND PARAMOUNT PICTURES.

(e) HUGE 3-sheet poster made up of photostat copies of commendatory letters, in lobby 3 weeks in advance of Sept. 1.

(f) Teaser ads reading: "CHIEF OF POLICE JOE DOKES will be glad to know that we've gone him one better! He says he's pleased with our theatre and entertainment—but WATCH WHAT WE'VE GOT FOR PARAMOUNT MONTH, Sept. 1. A teaser ad on half a dozen of your best local 'names,' and make trailer copy, too.

(g) Radio Salute—see back files **PUBLIX OPINION.**

(h) Co-op page or supplement or newspapers on idea.

4. Each year there is a Paramount Month in the life of everyone. Which month of the twelve is it, and what usually happens to one during that month, as judged during the past four years? This is a newspaper and radio station contest and the prizes are CASH and tickets to PARAMOUNT MONTH attractions at your theatre. Letters of 100 words to decide. Can you do it?

5. Get your local Paramount exchange to wire to get you stills, mats and press books (or proof-sheets of pressbooks if they're not completed) on any picture you've got booked. Mr. McCarthy, Mr. Botsford and Mr. Holman GUARANTEE that you'll have enough advance information to merchandise the entertainment booked, IF YOU ASK THEM FOR IT. If necessary, special mimeograph press sheet will be sent out in advance by Publix, and you can use star-stills and head-photos of the stars, taken from the files of pictures they've already played in. The Paramount PRODUCT BOOK about which PUBLIX OPINION told you of a month ago, has nearly everything you need. If you haven't already got one, MAKE YOUR EXCHANGE WIRE, OR LEND YOU TWO, TODAY. It will be a lifesaver for poster artists, and trailer-preparation.

6. In 18 months PUBLIX OPINION has printed enough stunts and promotional ideas for publicity, advertising, ex-

ploitation and promotion, to be the basis of fifty campaigns. Likewise with the manuals issued by Lem Stewart. Ditto of your tickler files and back file of press books. Spend a night going over the back files of these three sources of tips and reminders and make up a list of 200 ideas. That will give you about seven stunts a day to schedule for each of the 30-day campaign. Start your stunts in work AUGUST 5, so they'll develop and be completed in scheduled order. A lot of them will have to be completed 2 weeks in advance of September 1.

7. Can you arrange rehearsal 30 days in advance, of all the film you'll show during those 30-days, and HAVE EVERY PUBLIX AND PARAMOUNT EMPLOYEE PRESENT during the four special PRIVATE midnight or morning rehearsals. Everybody to have a pencil and paper pad to make notes of things to do, or say or write or arrange, that will help STAMPEDE THE PUBLIC TOWARDS THE BOX OFFICE.

8. Two parades daily for 30 days. It's a job for 2 months for a smart promoter. Parade at noon and 6 p. m. Promote free bands, or make up a bannered flash motor-truck float, with an orthophonic victrola, AMPLIFIED, playing QUICK-STEP MILITARY BAND RECORDS, to lead each parade. The "parade" to be groups from stores, factories, schools, automobile companies, milk wagons, fraternal societies, boy scouts, etc. They all want publicity. The parade gives it to them. If they'll do it noons, let them in FREE. Nights half price. It's only a couple of hundred admissions, but they're earning it by the ballyhoo they make in their parade. Let each group have its EXCLUSIVE parade. Schedule them. You'll find each tries to outdo the other. Have stock-banners for them to carry, and add one new one for each parade that carries the name of the school-class, group, etc. Many of these groups will get their own band or ballyhoo. Tell each group that the parade route and down town district will be bannered and decorated with pennants and that the merchants association and every civic group endorses their spirit of liveliness and participation on the 60 pulse-quickening and city-enlivening periods. Take a local news-reel movie shot of each parading group. Arrange with the newspapers to print still photos of the parades.

Then go to the merchants association and tell them what you've already accomplished to enliven the business district 60 times during September. They'll participate with window displays, ad-tieups, and doubtless see the selfish advantage of chipping-in enough money to pay for the street decorations as well as give Parade Prizes daily. They know that excitement is good for business and they'll welcome the opportunity to get 60 different periods of friendly excitement. It takes a crack-promoter to pull this and he'll work 14 hours a day for 60 days to get it over. It's worth his salary if he does half of it.

You'll find you'll have no difficulty in getting enough groups to parade. Every enterprise or organization will readily see that it's great show-off publicity for themselves.

Remember the schools. When school starts, so does class rivalry. Let each high school parade twice on a different day, and start your parades with your schools and colleges. Get a police squad to lead each parade.

DON'T SAY IT CAN'T BE DONE. YOU'LL FIND THAT AT LEAST 50 PUBLIX TOWNS WILL DO THIS AND IMPROVE AND AMPLIFY IT MANY FOLD.

TEASE 'EM WITH COOLNESS!

These 3, 2, and 1-column ads, run every other day off amusement pages, were visualized by J. J. R. Morris Rubens, Wm. Elson and Madeline Woods of Publix-Great States Theatres. They Sell, and How

IF YOU CAN'T OR WON'T, GET SOMEONE WHO CAN OR WILL. You'll never have a better reason, or a more profitable opportunity, or a better plan that is entirely practical and workable—providing some energetic and enthusiastic salesmen put in 14 hours a day MAKING it work.

9. There has been a tremendous lot of national publicity and advertising of every one of the four shows you'll have. Put a 2 x 4 ad in the paper, offering free theatre tickets for the best and most complete letters giving you the most information about each picture. Caption it: "What Have You Heard About These Shows?" State in the ad that prize winners agree to permit letters to be published. Use the stuff in your advance ads, saying: "MRS. MINNIE BLIGEN-FUSS, WIFE OF THE MAYOR IS GOING TO SEE 'DR. FU MAN-CHU' BECAUSE SHE HEARD THAT IT'S THE GREATEST THRILLER HOLLYWOOD EVER PRODUCED! 450 OTHER PEOPLE OF THIS TOWN HAVE WRITTEN TO US, DECLARING SIMILAR INTENTION. HERE ARE A FEW NAMES OF THOSE WHO WROTE: (List some of the names):

10. By all means get everybody you can possibly coax or persuade, who has a writing job on any publication, or a talking job in contact with big groups, like preachers, Radio Announcers, etc., to see your pictures 30 days in advance. Ask them to talk about the pictures. Ask them to write stories. Give them angles to write or talk about. They'll do it because they're FIRST to know what the rest of the town has not yet enjoyed.

LEONARD AND JENKINS NEW REALTY DEPT. SUB-CHIEFS

Theodore C. Young, Director of Publix Real Estate Department announces two important additions to his department.

William K. Jenkins, whose theatre experience dates back to the days of the Lynch Southern Enterprises, in which he was a partner, becomes Real Estate Division Director for the entire south eastern part of the United States. Mr. Jenkins was also a partner in the Wilby Circuit, and later became District Manager for Publix with headquarters in Atlanta.

The other addition to the Real Estate Department is made by the appointment of M. G. Leonard, attorney and former partner in the Great States Theatres group, who recently sold his interests. Mr. Leonard will be the Middle West District Director with headquarters in Chicago. His experience as a showman covers a dozen years of the most varied kind of work for which his ability as an attorney gave him particular aptitude.

PARAMOUNT MONTH GETTING HOT MINNEAPOLIS

The following telegram correspondence may be for the guidance of your activities.

Minneapolis, Minn., July 24, 1929
Ben Serkovich:
If possible send several copies Publix Opinion. Twentieth issue to distribution to our field anxious to have particular issue in order properly start Paramount Month Drive Mailing for future editions being forwarded to you today.
Harold Finkels

Harold Finkels:
c o Finkelsstein & Rubin Minneapolis, Minn.
Thanks for complimentary Haven't got but a few extra copies left in file. I suggest that photo positive print copies be made in Minneapolis cheaper and quicker than setting for press run send seventy extras next issue which contains hundred suggested gag campaign most of our division directors are calling mass meetings of employees in each city and reading speaking from notes from Publix Opinion tents.

Ben Serkovich

PUBLIX HITS NOW EBB AS INSURANCE HAZARD

Effectiveness of Publix opera-
as affecting elimination of
proved in many fields, is
again apparent in the report
ary Anderson, Director of
Insurance Department. He
at by virtue of the co-or-
d effort to reduce insurance
as to a minimum throughout
the circuit, the ratio of loss
Publix is lower than in any
theatre circuit or any oper-
of a similar nature that
in daily contact with mil-
of people.

ly appraised of every loss
the entire circuit, the In-
Department is quick to
cast a warning to every the-
as to prevent a recurrence
at particular loss, if it is at
oidable. A regular series of
ins is issued, based on the
 gleaned from these reports,
ch the various theatre man-
are made aware of the pos-
sibility of loss and are urged
to the necessary precautionary
ures to prevent it. Thus, for
me, the managers are in-
duced to pay close attention to
conditions of stairways, to see
sufficient light is available to
accidents without interfer-
with the darkness necessary
projection; to ascertain that
is kept in a constant
of repair to avoid tripping
to generally exercise care in
maintenance of their equip-
ment.

because of the varied nature
of losses," declared Mr. Ander-
son. "It is extremely difficult to lay
any general rules for their
prevention except that of constant
attention. It is only by being
constantly on guard, that we have
been able to cut down our ratio
of loss to the present low figure.

Speaking generally, there is
a type of loss which pre-dom-
inates over the others and that is
fire. However, upon carefully
looking over the possible causes of
fire, hold-up which comes to our
attention, we find that, in practi-
cally every instance, these hold-
ups could have been avoided if the
precautions contained in our bul-
letins had been rigorously fol-
lowed."

HARLEY MURRAY SIGNS UP WITH CHRISTIE

Charlie Murray, one of the best
men of the old time motion pic-
ture comedy stars, has been signed
at Christie to star in one of the
Christie Talking Plays for
Paramount. Murray has been a
pure production star for the
four years and his acquisition
Christie is in line with the lat-
est policy of securing big name
stars for the talking two reel-
ers which are being made.

SETS HIGH PLACE IN PARADE

It being a known fact in Colum-
bia, S. C., that the local firemen
take no alibi in the performance
of their sometimes arduous duties,
the statement whereby
Manager J. McKenna was able to
secure a tie-up in publicizing "All-
Star" playing at the Publix Imperial
Theatre.

The State Firemen's parade was
being held in Columbia at the
time, so McKenna placed a double-
length banner on one of their hook
and ladder trucks—the banner ex-
tending from one length of the
truck to the other and command-
ing the highest altitude of any
other display in the parade.

SONGS IN FEATURES

PICTURE	SONG	PICTURE	SONG
PARAMOUNT		FOX	
Glorifying the American Girl	I'll Be There There Must Be Someone	The City Girl	In the Valley Of My Dreams
Illusion	Illusion Revolutionary Rhythm Levee Love	Words and Music	Beauty Waltz Shadows Take A Little Kiss Yours Sincerely Too Wonderful For Words
METRO			
Dynamite	How Am I To Know?		
Marianne	Blondy Just You, Just Me Hang On To Me		
College Life	I Don't Want Your Kisses, If I Can't Have Your Love Sophomore Prom Campus Capers College Days	The Cockeyed World	So Long So Dear To Me Arenita

SONGS IN SOUND SHORTS

WARNER BROTHERS' VITAPHONE

Picture	Release	Songs	How Used	Type of Song
Bernie Cummins & Orch.	752	Come on Baby If I Had You? Here Comes My Ball and Chain	Instrumental Instrumental Instrumental	Popular Popular Popular
Raymond Hitchcock	740	Here Comes the Groom	Sung	Special
Harry Horlick & Gypsies	763	Two Guitars Black Eyes Chiquita March of the Toys Gypsy Love Song	Instrumental Instrumental Instrumental Instrumental Instrumental	Standard Standard Standard Standard Standard
Clarence Tisdale	766	The Sweetness of Your Song By an By Oh Didn't It Rain	Sung Sung Sung	Race Race Race
Rudy Vallee & His Connecticut Yankees	771	Down the Field Deep Night Outside	Vocal and Instrumental Vocal and Instrumental Vocal and Instrumental	Popular Popular Popular
Dave Bernie & Orchestra	2706	Here Comes the Showboat Oh, You Have No Idea High Upon a Hilltop Constantinople	Instrumental Instrumental Instrumental Instrumental	Popular Popular Popular Popular
Dave Bernie & Orchestra	2707	Happy Go Lucky Lane Down Where the Sun Goes Down St. Louis Blues San	Instrumental Instrumental Instrumental Instrumental	Popular Popular Popular Popular
Miss Marcelle	716	If I Never See You Again Shine My Troubles Are Over	Sung Sung Sung	Popular Popular Popular
Hope Hampton	740	Fourth Act Massenet's Opera "Manon"	Sung	Opera
Whiting and Burt	741	What Did You Say? The Frog Song That's My Idea of Heaven	Sung Sung Sung	Special Special Special
Eleanor Painter	746	Love is Best of All Habanera How About Me?	Sung Sung Sung	Standard Standard Standard
The Three Brox Sisters	2558	Doing the Racecoon Imagination Way Down South	Sung Sung Sung	Popular Special Standard
Fannie Ward	721	Flapper Fannie Radio Widow	Sung Sung	Special Special
Paul Tremaine & Aristocrats	742	I've Been Working on the Railroad On Road to Mandalay Chinese Dream Fan Fare Here Comes the Show Boat Medley	Instrumental Instrumental Instrumental Instrumental Instrumental Instrumental	Standard Standard Standard Standard Standard Medley
Tajado's Tipica Orchestra	706	Dansa Tipica Amapola del Canimo Gao Monter	Instrumental Instrumental Instrumental	Standard Standard Standard
Fred Ardath	720	Slipping Older Thru a Straw The Swiss Yodeling Song Oh, Molly the Cuckoo Is Calling Me Rock Me to Sleep	Sung Sung Sung Sung	Special Special Special Standard
Julia Sanderson & Frank Crumit	783	No Wonder You're A Wonderful Girl I Can Live Without You Precious Little Thing Called Love	Sung Sung Sung	Popular Popular Popular
June	725	Me and The Man in the Moon My Troubles Are Over	Sung Sung	Popular Popular
Paul Cunningham & Florence Bennett	726	Sleep Baby Sleep Boy of Mine Hollywood Parade Kentucky Home	Sung Sung Sung Sung	Popular Popular Popular Standard
Green's Fayettes	710	Because My Baby Don't Mean Maybe Now Sweet Mystery of Life Changes	Instrumental Instrumental Instrumental	Popular Popular Popular
Mal Hallett	730	Lots of Mams Mother Machree War Medley	Instrumental Instrumental Instrumental	Special Standard Special
Tal Henry	732	Come On Baby Shame on You Milenberg Joys	Instrumental Instrumental Instrumental	Popular Popular Popular

RE-ARRANGE FILM-SONG SCHEDULES

Thru the medium of PUBLIX
OPINION, the music sales depart-
ment headed by Herb Hayman is
supplying our theatres with infor-
mation on songs used in feature
pictures and sound shorts. In the
course of production many songs
are written and recorded in the
making of a picture that do not
appear in the finished product.
Because of the many changes
made in the cutting and editing of
a picture, information given out
too soon sometimes becomes
worthless. We have found, too,
that song titles released too soon
are often borrowed by other song
writers and publishers, who might
rush into print the song of the
same title. We will therefore,
withhold many titles until we are
definitely assured that they are
in the final version of the picture
and are ready to be issued.

There will be many outstand-
ing songs in Paramount pictures
for the coming season. The first
really important release contain-
ing hit song material will be the
DANCE OF LIFE. This show is
full of real song hits. Heading
the list is TRUE BLUE LOU, the
song which tells the story of the
play. Along Broadway and in the
music industry it is considered a
great tune. Next in importance
are FLIPPITY FLOP, LADIES OF
THE DANCE, KING OF JAZZ-
MANIA and MIGHTIEST MATA-
DOR.

The next important release will
be, Moran and Mack in WHY
BRING THAT UP, featuring such
songs as "Do I Know What I'm
Doing WHEN I'M IN LOVE" and
SHOO SHOO BOGY LOVE.

Florenz Ziegfeld's GLORIFY-
ING THE AMERICAN GIRL, fea-
turing Mary Eaton, a Ziegfeld star
and Dan Healy, the famous com-
edian will bring you two song
hits, I'LL BE THERE and THERE
MUST BE SOMEONE.

The next, Charles "Buddy"
Rogers and Nancy Carroll star-
ring in ILLUSION, which has an
outstanding tune called ILLUSION
and two other songs namely,
REVOLUTIONARY RHYTHM and
LEVEE LOVE.

Other Paramount pictures that
will contain outstanding songs
that will lend themselves to big
publicity campaigns are: THE
VAGABOND KING, THE LOVE
PARADE, APPLAUSE, THE KIB-
ITZER, FAST COMPANY, BE-
HIND THE MAKEUP, SWEETIE,
HUNGARIAN RHAPSODY, THE
GAY LADY, POINTED HEELS,
DANCING EYES.

Song titles on the above list of
pictures will be published by PUB-
LIX OPINION at least four weeks
in advance of release. Piano cop-
ies and orchestrations will be for-
warded to all theatres who can
make use of them, as soon as
printed copies are available. The-
atre managers of straight sound
houses who can get orchestrations
played by local orchestras who
broadcast locally or who can ar-
range with local talent to broad-
cast vocally, can secure the neces-
sary piano copies and orchestra-
tions gratis by communicating
with the music sales department.

"LYRIC" AT DOVER

Effective July 29th the above
theatre will operate on three two-
day changes, single feature pro-
grams with Kramerstone non-sync
accompaniment. Change days:
Monday, Wednesday and Friday.

BARRY BURKE

Please correct your managers
list to show BARRY BURKE Divi-
sion Manager of Denver and
Kansas City in addition to Dallas,
Houston and San Antonio.

CLEAN SHOWS, NOW!

It took a special order from
Eugene Zukor and A. J. Balaban,
and a lot of persistence on the
part of Miss Jeanette Mendelsohn,
secretary to Boris Morros, but as a
result, a few shower baths are
being installed in the rehearsal
halls of the home office, for the
benefit of performers and chorus
girls who devote many hours daily
to rehearsals.

MARION, INDIANA

The Paramount Theatre,
Marion, Indiana opened July 30th.

AT YOUR NEW YORK THEATRES

WEEK OF AUGUST 3	THEATRE	WEEK OF AUGUST 10
Hungarian Rhapsody	PARAMOUNT	Greene Murder Case
Dr. Fu Manchu	RIALTO	Dr. Fu Manchu
Evangeline	RIVOLI	Evangeline
Hungarian Rhapsody	BROOKLYN-PARAMOUNT	Greene Murder Case
Four Feathers	CRITERION (\$2)	Four Feathers

'LOVE PARADE' PARAMOUNT'S OPERETTA, SOON DUE

"The Love Parade," the screen's first original operetta, not a stage operetta photographed, but an absolutely new type of show—first a motion picture, second a tuneful musical show, directed by Ernst Lubitsch is now in production. In order to complete the task of producing this new style of picture, Paramount has assembled the biggest names, the best brains and the greatest talent.

Maurice Chevalier, the debonair French and American idol, will sing and enact the star role. He will be supported by Jeanette MacDonald, one of Broadway's star group of ingenue prima donnas, who has scored hits in such musical favorites as "Boom, Boom," "Yes, Yes, Yvette" and "Angela." Lupino Lane, member of the famous stage family of comedy phantoms and acrobats, will supply the bulk of the comedy in this "operetta without a serious moment," while Lillian Roth, an Earl Carroll discovery, more recently featured on the Ziegfeld Roof as a "mean blues warbler" and who has appeared in Paramount Short Features, will add to the beauty and harmony of this impending smash hit.

Guy Bolton, celebrated author of fifty plays and plays with music, including Ziegfeld's "Sally," has written the libretto and Clifford Grey, equally well known in musical circles supplied the lyrics. Victor Schertzinger, famous as a screen director, and writer of the world famous "Marcheta" composed the music. Ernest Vajda, noted Hungarian playwright and scenarist, wrote the story, based on "The Prince Consort," a comedy by Jules Chancel and Leon Zanol.

Scattered throughout "The Love Parade" are solos, duets, ensemble choruses, quartets, and ballet and chorus numbers, all rendered beautifully and tunefully. Schertzinger's scores are comparable to that of Friml, Herbert, Romberg, and will be accepted as such by music critics.

The titles of the principal songs in this new Paramount masterpiece, each deserving to be called a hit, are: "The Love Parade," "Anything to Please The Queen," "My Dream Lover," "Paris-Stay The Same," "Champagne," "Let's Be Common," "Nobody's Using It Now," "The March of The Grenadiers" and "Gossip."

HI SCHOOL BAND PARADES FOR MACON, GA.

A parade was used to ballyhoo "Syncopation" when it played the Rialto, Macon, Ga.

Twenty automobiles comprised Manager Montague Salmon's parade, each car being banneted with "SYNCOPIATION—R I A L T O NOW." Lead by a peppy high school band on a truck, who played the songs from the picture, the parade created quite a bit of attention in its journey about the city.

A music store furnished Salmon with a number of various instruments which he placed on display in the lobby with signs reading "These Instruments are used in 'Syncopation'" and gave the play date. Another music store played the musical hits from "Syncopation" during their broadcast on the air and at the conclusion of each number would announce that the picture could be seen at the Rialto.

MEET THE BOYS!

A. M. ROY

After completing three years of college training, A. M. Roy, present manager of the Rialto Theatre in Tampa, Florida, joined the ranks of the many who entered the war. Returning from the World War, he went into the foreign export business handling advertising and selling. Soon tiring of this vocation, Mr. Roy turned to the family trade, the show business, being the son of a dramatic critic. He entered the employ of the B. F. Keith Organization in Cleveland, Ohio.

A. M. Roy

He left the Keith forces to enter the second Publix Manager's Training School. After graduating from this institution, he was assigned to the "Olympia," as assistant manager, and later to the Rialto Theatre in New York.

With the inauguration of a stage band policy at the "Olympia" in New Haven, he was installed as advertising manager of that theatre. Remaining at this theatre for a period of six months, he was brought back to New York and then sent to his present position.

Mr. Roy is well trained in both Spanish and French with a smattering of Italian.

WILLIAM T. POWELL

William T. Powell received his early education in the public schools of Burlington, Vt. He also attended Burlington High School and the University of Vermont. A knowledge of writing was acquired in the Canadian School (Army) of Journalism, Oxford, England.

His reportorial experience in numerous newspapers in New York and Vermont.

Mr. Powell has had a most adventurous life particularly during the years served in warfare, when he nearly lost it. He was a member of the U. S. Army, Royal Canadian Horse Artillery, Royal Flying Corps and served during the Mexican campaign. He was wounded at Tens in March 1917 and at Ypres in February, 1918.

His first assignment in the theatrical business was his present one as manager of the Opera House in Bath, Me., in July, 1928.

I. R. WAITE

Irwin Richmond Waite, who is a member of the Elks and Rotary Club of West Palm Beach, Fla., where he is manager of the Arcade and Stanley theatres, is very fond of newspaper work, but enjoys theatre management better.

Before his induction into Publix, Mr. Waite was an usher, doorman and assistant treasurer of two theatres in Springfield, Mass. Later he took up reportorial and advertising work with newspapers in New York, Miami, Springfield and Stamford, which lasted for a period of nine years.

His first love beckoned to him and he once more entered the theatrical industry by becoming manager of the Community Theatre in Miami Beach, Fla. He remained at this theatre for five years. He was then transferred to the "Rialto" in Palm Beach. After a short stay at this theatre he was again transferred, this time to the "Arcade" in the same city. Five days later he was also assigned to manage the "Stanley." He was transferred to the "Queen" in Galveston, Texas as manager since writing the top paragraph.

C. A. GOLDREYER

Charles A. Goldreyer, city manager of Chelsea, Mass., and also manager of the Olympia Theatre in Chelsea, has been associated with the motion picture industry for about twenty years. As an independent theatre owner, he leased and built the first group of theatres in practically every section of Greater New York. He also owned and operated theatres in Yonkers, Mt. Vernon and Harrison, N. Y.

While operating his theatres, he dealt with the firm of Sherry & Zukor the latter partner being Mr. Adolph Zukor. Mr. Goldreyer was the first exhibitor to purchase a feature picture and run it two days. The picture was Sarah Bernhardt in "Queen Elizabeth," which was sold to him by Sherry & Zukor.

An interesting incident of Mr. Goldreyer's theatrical experience was the competition of his "Seventh Avenue Playhouse," a five-and-ten cent "movie-palace," with that of the "Regent Theatre," operated by Sam "Rox" Rothafel.

After owning and operating his numerous theatres throughout New York City, Mr. Goldreyer entered into the ranks of Publix.

ALBERT E. FOWLER, JR.

Albert E. Fowler, Jr., manager of the Fenway Theatre, Boston, Mass., was born at Newburyport, Mass. on June 11, 1897. He was graduated from Newburyport High School in 1915 and from Huntington Preparatory School, Boston, in 1916. He attended Northeastern College where he studied

A. E. Fowler, Jr.

Chemical Engineering. Mr. Fowler transferred to Massachusetts Institute of Technology and specialized in Chemistry during 1919-1920. The following year he transferred to Brown University, rounding out his college career with cultural and biological subjects and was graduated in 1922 with the degree of Ph.B.

During his schooling years and in 1923, he spent all available time in amateur theatrical work; produced several amateur plays and musical shows, besides acting in others, making-up, building and painting scenery and the like.

He was employed as Asst. Sales Mgr. of the Newburyport Gas & Electric Company for a time and then embarked upon a private theatrical enterprise by installing a stock company in Lynn, Mass., and in Manchester, N. H.

In March 1925, Mr. Fowler joined Publix at the Capitol Theatre, Allston, Mass., via Asst. Managership at the Gordon's Olympia Circuit.

He was then transferred to the Opera House Bangor, Me., as Manager in June 1926. After spending two years at this theatre, he was appointed manager of the Fenway Theatre.

WALTER C. BENSON

Walter C. Benson, a former employee of the Black New England Circuit of theatres who, due to the acquisition of that company by Publix, became one of us, held the managerial position of the Star Theatre in Westbrook, Me., in March 1918. He was then transferred to the "Haines" in Waterville, Me., in April, 1919. In August, 1920 he left the state of Maine and hid himself to Rhode Island as manager of the Laurier Theatre, remaining there under the supervision of the various division heads until August, 1922 when he was assigned as manager of the Strand Theatre in Brockton, Mass. After managing this theatre for a number of months, Mr. Benson was transferred to the "Strand" in Pawtucket, R. I.

Walter C. Benson

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MAGNA FI LAUDED B CRITICS

Opening up almost limitless possibilities for finer and more impressive motion picture entertainment, the Paramount Magnafilm was shown for the first time at the Rialto. This perfected development of the 56 millimeter film covers a tire screen and gives a scope quality that is superbly lovely.

The demonstration was applauded to the echo by the number of persons in the included scenes from the and the country and a talking and singing "We're in the Army Now." Three hundred editors, film scientists and motion picture executives were included in the erings.

The pictures were projected a screen forty feet and a ty feet high. The regular ard film is 35 millimeter a regular screen at the seventeen feet, four inches and thirteen feet, six inches.

It was announced that the onstration of the Magnafilm was a climax to the Magnafilm which began fifteen ago by Adolph Zukor in the 20th Street studio of Famous ers. In 1914, Mr. Zukor won S. Porter, now consulting engineer for the International jector Corporation, began experiments to secure steeper effects. Fire destroyed the in 1915 and the wide-screen opment was for a time post.

The advent of sound brought new problems and a new tory was built in Astoria. Two years, the Magnafilm fected to a point of efficiency. The Magnafilm dimension to the picture the increased area and a fair to revolutionize the motion picture screen with comparatively short time.

Plans are now being made to produce Paramount Magnafilm features. Jesse L. Lasky has ready ordered the organization of a force of mechanics for purpose of building new and equipment.

GRAB THIS!

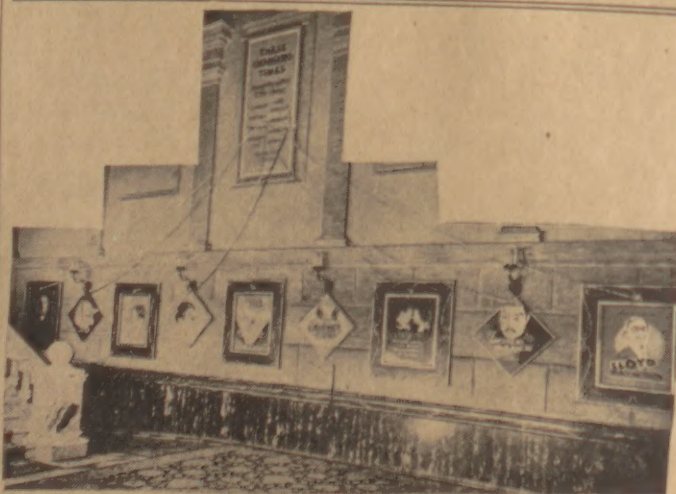
On page 5, column 5, PUBLIX OPINION, Week June 8th, your attention was called to an easy way of getting free quarter-newspaper ads, heralds window - card distribution on certain pictures to be shown at your theatre. Tying up with SCREEN BOOK MAGAZINE, a book of pictures on which the have story tie-up was given for the months of June, July and August.

The SEPTEMBER SCREEN BOOK content include "Show-Boat" as full book-length feature. In addition to this there will be complete stories in shorter form on "Thurberbolt," "The Valiant," featuring Paul Muni; and "Prisoners," starring Corinne Griffith.

Get the June 8th issue and read carefully the plan outlined there. Then write or wire B. A. McKinnon, Jr., 381 Fourth Ave., N. Y., giving him your playdate on any of these pictures and make the tie-up with him. Here is an excellent chance of bolstering up business during the coming hot months by developing added interest in the pictures to play your theatre.

"NEW SHOW WORLD" EYEFUL!

Down in Atlanta, the Howard Theatre bunch know a good thing when they see it. The "New Show World" is sold in the lobby, like this. Who'll repeat?



PLANE MODELS FOR LOBBY

"The Flying Fool" at the Fairfax Theatre in Miami, Fla., gave Manager Karl M. Holden an opportunity to dicker in his hobby—aviation. He arranged with the Curtiss Flying Service for a display of model planes in the lobby. Curtiss also loaned white flying suits, helmets and goggles which were worn by the ushers giving atmosphere to the picture. The Pitcairn Air mail operators loaned the model from which their planes are made for display in the lobby too. The public, knowing this, centered their attention about it.

A model of the local flying field was arranged for display in the window of a large music store, and with stills from the picture, proved quite an attraction.

T-OF-TOWN PATRONAGE SURVEY CALLED FOR BY MR. DEMBOW, REAL STUNT

To make it easier for the outbreak of spontaneous local
stic pride in your theatre, and as a protective measure to
pate possible censorship attacks, it is imperative for every
man to do everything possible to vividly sell his community

on the great
amount of good
in money that
the popular price
theatre accom-
plishes," declares
Sam Dembow Jr.,
Vice President,
Publix Theatres:
"Take the
moral, educa-
tional value for
granted. Keep
on selling it, but
as secondary to your thea-
importance from an econo-
standpoint. When prop-
owners and merchants
the that the theatre crowds
or lose money for them,
I'll suddenly develop a burn-
interest in your success that
surprise you.

hen they know that bad the-
business means bad retail
as, and bad retail business
poor property valuation,
rush forward to do many
that will stimulate your
see. You won't have to in-
hem to protest against Sun-
dising, or unfair censorship.
I do it for you. All you'll
do will be to stand by
urnish them with ammuni-

I have in mind one specific
g. Every town or district
a retail merchants associa-
You can get the business
agers of all newspapers to
use them to get up a big
committee to survey your out-
town patronage. Don't worry
it will be small. It will
be astonishingly large.

ack every patron for three
by having a committee near
orman to make the check,
several posters explaining it
coming crowds before they
the doorman, so that no
tion will take place there.
might even have a short
on the screen for a num-
weeks preceding the sur-
to aid the survey.

only have to tell the mail-
catalogue versus theatre-
story a single time.

figures will impress every
ant. Since the newspapers
or it, there'll be a lot of per-
tally remembered publicity.
I will have impressive effect
unless directions. Your box
will then have been thoroly
as a great aid to the com-
progress.

we'll find that merchants
want to attract the attention
theatre crowds to their own
andise by associating the
of your stars and theatre
e merits of their product,
they'll gladly buy big news-
ads, handbill distribution,
ards and window displays to
at that tieup—all without the
of a penny or a pass as far
ou are concerned. Lots of
theatres are operating that
and a great many more cer-
should follow that lead."

FORE WINDOW CHANGED TO JUNGLE

ose of Manager Al Weiss's best
in advertising "Where East
West" playing at the Publix
Ida Theatre, Jacksonville,
as the decorating of an
store window located near
theatre, to represent a jungle.
he in the rear of the store was
out from the 24-sheet and
lorns suspended from the cell-

"FUN-BUDGET!"

A great phrase to tangle
into your screen, news
and poster copy!

Everybody has a fun-
budget!

You can make the
phrase work for Publix by
using it as an eye-catch-
ing caption for a three line
trailer, poster or display
ad insert. Also as printed
tack-cards in vicinity of
schools, factories, etc.
Your Editor wrote and
used this copy and idea
with effective result in
Birmingham, Minneapo-
lis, Chicago, Omaha, De-
troit, and various other
places where campaigns
permanently planted the
bargain price idea.

YOUR FUN! BUDGET!

SAVE HALF OF IT EVERY WEEK!

Come weekdays to the
.....theatre and see
complete stage, screen
and musical show at
half price if you get
in before price-change
hours. It's 25c from
10.30 a.m. to 1 p.m.;
It's 50c from 1 p.m. to
6 p.m.; It's 85c from
6 p.m. to closing;
Prices slightly higher
Saturdays, Sundays
and Holidays.

These Price Reduc-
tions Are Made To
Encourage You To
Come If You Can At
Times Other Than
Pe a k-Attendance
Hours.

Shoppers Morning Bar-
gain Matinees get you
into the stores in time
to Shop leisurely.

Be sure to change the
price and time figures
above, to suit your the-
atre's rules. Print a thou-
sand tack cards like this
and get 'em up over time-
clocks in stores, etc.

INTRODUCES NEW PARKING LAW TO CITY

Just because there wasn't any
parking law in the city ordinance
giving reference to the cool Publix
Tivoli Theatre of Michigan
City, Ind., Manager R. A. Brenner
devised one of his own, had 1,000
printed and gave it distribution.
This new parking law had much
to do in publicizing Clara Bow in
"The Wild Party" playing the
Publix Tivoli.

The new parking law read,
"Section 611, Article 16, made
necessary by the sudden hot
weather. On Sunday, Monday and
Tuesday, June 2, 3 and 4, young
men will change their parking
places from the street corners,
lonely country roads, crowded
dance halls, etc., etc., to the Pub-
lix Tivoli Theatre to see and hear
Clara Bow in THE WILD PARTY

'COQUETTE BOB' NEW STUNT

One of the best tie-ups put over
by Pat McGee in a long time, was
a tie-up with eight beauty parlors
on the "Coquette Bob," in adver-
tising Mary Pickford in "Co-
quette" playing at the Publix
Criterion Theatre, Oklahoma City,
Okla. All of the eight beauty par-
lors ran ads in the Sunday Okla-
homa the Sunday before the
Thursday opening of the picture.

CATERPILLAR IS ATTENTION GRABBER

Through a tie-up with the Jeff
Hunt Road Machinery Company,
Manager Robert Talbert got the
use of a huge caterpillar truck to
ballyhoo William Boyd in
"High Voltage" playing at the
Publix Ritz Theatre, Columbia.
S. C. Banners placed on the trac-
tor which paraded up and down
the main streets for five solid
hours, announced the name of
star, title of picture, theatre and
play dates.

CRITICS PICK LUBITSCH AS FIRST CHOICE OF BEST TEN

In the fourth annual poll,
conducted under the auspices
of FILM DAILY a publication
for theatredom, to select the
ten best directors of 1928-1929,

Ernst Lubitsch,
Paramount's ace
directorial gen-
ius, was accorded
the leading posi-
tion, with the
following direc-
tors runner-ups:
George Fitz-
maurice, Frank
Borzage, Cecil B.
De Mille, F. W.
Murnau, William
Wellman, (another Para-
mount director,
who is credited
with such suc-
cesses as "Wings,"
"Ladies of the
Mob" and "Tong War," Clarence
Brown, Raoul Walsh, Lloyd Bacon
and Frank Lloyd.

Three hundred and four critics,
representing 350 trade, fan and
daily newspapers in 45 states, the
District of Columbia and Canada
participated in the competition
that once again shows to the pub-
lic and to the trade, the high type
of artists employed by the leading
motion picture organization in the
world.

Voting in the competition was
confined to all features released
generally from May 1, 1928 to
May 1, 1929. Current roadshows
and special attractions which have
played in a limited number of im-
portant cities and which are de-
signed for general distribution
later, were not eligible.

The film that brought to the
fore the skilled directorial ability
of Lubitsch was "The Patriot,"
starring the great Paramount
character actor, Emil Jannings.

FRIDAY OPENINGS

Effective Friday, August 9th,
and every week thereafter, both
the Brooklyn Paramount and New
York Paramount will open on
Friday instead of Saturday as
heretofore.

THE GREENE MURDER CASE
will open Friday, August 9th and
the HUNGARIAN RHAPSODY,
which is booked in the preceding
week will run for 6 days instead
of seven, closing Thursday, August
6th. This applies to both theatres.

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the
trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Foot- age	Runn- g Time
Piccadilly — Prologue (1 reel) (AT).....	World Wide	460	5 min.	
Piccadilly—9 reels (S).....	World Wide	7955	88 min.	
Melody Lane—8 reels (AT)....	Universal	6300	70 min.	
Wonder of Women — 11 reels (PT).....	M.G.M.	8488	94 min.	
Fall of Eve—7 reels (AT)....	Columbia	6950	77 min.	
Honky Tonk—7 reels (AT)....	Warner	6883	71 min.	
Paris Bound—8 reels (AT)....	Pathe	6600	73 min.	
River of Romance — 9 reels (AT).....	Paramount	7020	78 min.	
The Last of Mrs. Cheyney — 11 reels (AT).....	M.G.M.	8450	94 min.	
Twin Beds—8 reels (AT).....	1st National	7150	80 min.	
The Sophomore—8 reels (AT)...	Pathe	6736	75 min.	
Street Girl—9 reels (AT).....	R. K. O.	7775	86 min.	
New Orleans—8 reels (PT)....	Tiffany	6600	73 min.	

S—SOUND
AT—ALL-TALKING
PT—PART-TALKING

LENGTH OF TALKING SHORTS

PARAMOUNT				
	All Americans	1724	19 min	
	A Hint To Brides	1585	18 min	
	Hold Up	1763	20 min	
	Greene Murder Case (Trailer).....	270	3 min	
WARNER BROTHERS VITAPHONE				
807	H. O'Connell-Familiar Faces	915	10 min	
811	Gay Nineties	935	10 min	
813	G. Robertson	700	8 min	
874	Biff & Bang	813	9 min	
827	N. Thomas	740	8 min	
828	H. Fox	665	7 min	
817	Kate Smith (Songs)	620	7 min	
767	Harry Tate	915	10 min	
824	Dooley & Sales	750	8 min	
	"Dooley's The Name".....	720	8 min	
818	All Girl Revue	675	8 min	
813	Guy Robertson "High Waters".....	715	8 min	
819	Frank X. Silk "Man about Town".....	590	7 min	
2679	Burns & Kissen "Dank You".....			

METRO		
Railroadin'—Our Gang Comedy.....	1710	19 min
Leaping Love—Chase Comedy.....	1825	20 min
R. K. O.		
Burglar	1664	19 min
Head Work	888	10 min
The Traveler	1123	13 min

EDUCATIONAL

The Barber's Daughter	1810	20 min.
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TIFFANY

Sonnenberg-Lewis (Wrestling Match).....	1025	11 min.
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UNIVERSAL

Ace of Scotland Yard Serial—Episode 1.....	1725	19 min.
Brox Sisters at the Night Club.....	850	10 min.

PATHE

Smooth Guy	1926	22 min.
In and Out	1828	20 min.
Topical Films	395	4 min.

BRUCE SOUND SCENICS

Cow Camp Ballads	930	10 min.
Pining Pioneers	906	10 min.
Travelin' Alone	930	10 min.

DISNEY

Hollywood Screen Star News.....	845	9 min.
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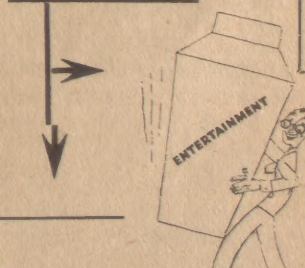
Length of Synchronous Shorts

PATHE			
Skeleton Dance	496	6 min.	
METRO			
Spanking Age	1825	20 min.	
ADVANCE TRAILER CORP. SONG FILMS			
Honey	265	3 min.	
Sweethearts on Parade	300	3 min.	
I Have A Feeling I'm Falling.....	280	3 min.	

Length of Non-Synchronous Shorts

PARAMOUNT		
Chemical KoKo	550	7 min.
K Kat—Auto Suggestion	573	6 min.
Ko Ko's Hypnotism	597	7 min.
K Kat Sleepy Holler	550	6 min.
PATHE		
Review No. 28.....	770	9 min.
Kidnapped (Fable)	535	6 min.
Will Rogers	935	10 min.
Exploring England	635	7 min.
Stone Age Romance (Aesop Fable).....	635	7 min.

ARRANGE YOUR PROGRAMS CORRECTLY



SHAKE THAT THING!

But first be absolutely sure each
ingredient is perfect—

IT'S TOO LATE TO
MAKE EXCUSES
AFTER YOU'VE
SERVED THE FOLKS—



YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of August 3rd, 1929

"What you do to make 'PARAMOUNT MONTH' is what makes Paramount Month make you! Do everything possible to stage a big 30-day public stampede to your box office during that month and you'll find that the impulse will continue thereafter." —SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor

Contents Strictly Confidential

MISREPRESENTING "PRESS AGENT"

"Press Agent!"

Abuse and misuse has given him a bad flavor with the public. Also with his boss.

So Publix has no press agents of the kind that misrepresent. We have Advertising Managers who are charged with the sale and promotion of our theatre merchandise, and who respectfully represent our theatres before the various mediums of public interest.

The "press agent" of romantic and departed days, who blew a breath of forty-rod that killed at twice the distance, and spat tobacco juice in the editor's paste-jar, has passed on. Our Advertising Managers do legitimate business, first with the business office of advertising mediums, and then, having established a responsible status there, earn and find welcome response in the editorial rooms when they have news worth telling the public.

The honorable status earned by Publix as an organization, hastened the departure of the misrepresenting "Press Agent," and brought the merchandising of theatre attractions into a sane, honorable and specialized profession within the industry.

Today the man responsible for the advertising of any Publix theatre in any city is regarded by every official, publisher, managing editor and city editor, as an ex-officio member of his staff. The newspaper's business and circulation managers regard him and his company as a valuable asset to the paper. He is on the job, in town 365 days a year. He is reliable and responsible. He is a trained salesman and a student of his own job and the possibilities of every asset his town has.

Today, any circulation manager in the country is aware that if he ties up with an idea exploiting Publix theatres, it is reflected in circulation increase. Want-ad managers have found most valuable promotional use of Publix Advertising Managers and Publix ideas. City editors find them the most accurate and best posted local source of news about a phase of local community life that occupies the attention of the whole community twice a week. They know his honesty and reliability. They know that he's not a trickster.

Today your Publix Advertising Manager is a specialist in skillful use of many other mediums beside the press. He's an ad-writer, a radio expert, a journalist, a public relations worker, a salesman, a promoter, an exploiter, a business man and divers other things. So why limit his designation to an obsolete title that has fallen into disrepute.

The designation, "Press Agent" harks back to those methods and days of show business prior to its present respectable, businesslike status. The quicker the cognomen is discarded in Publix, and the industry, the better. The clear thinking, well taught, active-minded and hard working advertising manager of your Publix theatre has had a great deal to do with establishing the new and more desirable status, and is entitled to the respect he has earned. Let him be called Advertising Manager. The title is earned, and it pays a better salary. The respect that goes with it is the dividend to which Publix is entitled for its organized effort and support.

SOUND TIPS

SOUND BULLETIN No. 22

Watch the springs in your 211E tubes!

Sound Bulletin No. 20 explained the necessity for watching the 43A amplifier milliammeter and looking for an unbalanced condition in the 211E tubes whenever the meter seems lower than it should be, by comparison with the other 43A or with the 42A.

It will be remember that these tubes are connected in push-pull fashion in this amplifier and that a condition where one tube of a pair draws more current than the other, may overload one side of the transformer and condenser bank, burning out that side.

The present bulletin explains the need of watching the springs in the same tube, (211E). Neglect of this may also lead to a burned out amplifier. In this case the 10A amplifier is as likely to go as the 43. In the case of the 10A the fuses, which can be seen by removing the cover from the back of the amplifier, may protect it, although stopping the show. The 43A has no internal fuses.

Watch those springs! They can be seen, several of them in line, near the top of the tube. Their business is to take the sag out of the filament when it gets hot and if they don't use that tube under any conditions—it's dynamite!

The filament of a tube naturally expands when it gets hot. In a small tube, of the radio variety, or such as the smaller tubes used elsewhere in your sound system, the expansion is of no importance. In the 211E the proportions of the filament are large enough to allow it to touch the grid if it sags.

When the filament of a tube grounds on the grid, a dead short exists across the amplifier.

The springs operate immediately after turning on the filament. Watch them very particularly on a new tube used for the first time. If they don't pull up when you light the filament never turn the plate current on that tube.

Glance at the springs of the older tubes occasionally and remove any tube at once if the springs no longer act promptly and fully. This simple precaution may save your show.

FREE SPACE IN "IT" GIRL CONTEST

A Clara Bow "Similarity Contest" was successfully launched by Jack Jackson, Director of Publicity for the Eastman Theatre, Rochester, when "Dangerous Curves" played at his theatre.

The Rochester Journal and the Natatorium, a local swimming pool, aided Jackson in planting this contest, which had for its purpose, the locating of a girl whose physical proportions conformed with those of the famous "It" girl.

A tie-up with the Rochester Automobile Club and the Times Union on "dangerous curves" in and around Rochester, to call the motorists attention to the possibility of eliminating accidents was good for five days publicity and art, running into three columns.

"WHIRLING AROUND THE PUBLIX WHEEL"

Mr. Paul C. Schroeder has replaced Mr. R. D. Hinchman as manager of the Spencer Theatre, Rock Island. Mr. Hinchman has been signed as manager of the LeClaire Theatre, Moline.

Mr. John N. Snider took over the management of the Paramount Theatre, Newton, replacing Mr. Myron Shellman, whose new assignment will be forthcoming.

Mr. J. C. Cherry is at present handling the operation of the Metropolitan, Houston, pending the arrival of Mr. Jones from Paramount, Omaha.

Mr. Cuddy, District Manager with headquarters at 60 S. Square has been temporarily moved to 404 Massasoit Theatre, Springfield, Mass.

Mr. Leon Levy, formerly assistant manager at the Grand Frisco, was appointed manager of that theatre succeeding Mr. Smith on July 2nd who was transferred to manager the Portland.

The Palace in Canton, Ohio and the Indiana in Kokomo closed on July 6. The latter theatre is being equipped for pictures.

Mr. John P. Hassett took over the management of the Houlton, Me., on July 6, replacing Mr. Banson who is on a furlough.

The Community Theatre, Miami Beach, closed Saturday, July 13th.

The Strand Theatre, Muncie, Ind. opened with a sound picture on July 14, after being closed for three days.

Mr. Frank Hookallo, formerly manager of the Washington Olympia in Boston, took over the District Managership of the Suburban District, as follows: Salem, Lowell, Chelsea, Lynn, and Haverhill.

Mr. George Laby, formerly temporary manager of the Allston Theatre, Allston, took over the management of the Washington Olympia, Boston, on July 12, replacing Mr. Hookallo. Mr. Laby is assistant manager of the "Metropolitan," Boston replaced Mr. Hookallo.

The Spencer Theatre in Rock Island closed for six days, on July 15 for the installation of sound.

Mr. Ralph L. Ripley was assigned to manage the Codman Square Theatre, Dorchester, Mass., July 18.

Mr. Lawrence Beary, formerly manager of the Scollay Square Theatre, Boston, assumed the management of the "Metropolitan" Boston on July 19.

Effective July 19th, the opening day at the Imperial, Pawtucket will be advanced to Friday.

Mr. Gene Rodemich began a four weeks' engagement at the Metropolitan Theatre in Boston, commencing Friday, July 19th, replacing Ted Claire.

The Allyn, Hartford will reopen August 2nd. Mr. C. E. Benson, manager of the Strand, Pawtucket was transferred to this theatre on July 20th. Mr. W. C. Benson manager of the Imperial, Pawtucket was transferred to the Strand, with the transfer of Millett.

Mr. J. Borenstein will replace Mr. Benson at the Imperial.

Mr. Johnny Winters, formerly Organist at the Paramount Theatre, Cedar Rapids, reopened there on Saturday, July 20th.

Mr. A. F. Donovan, manager of the Codman Square, Dorchester was transferred to the "Scollay Square," July 20th.

The Strand Theatre, Pawtucket, R. I. reopened Saturday, July 20th, with a continued Saturday opening day.

Effective Monday, July 22nd and every Monday thereafter at the Avalon, Grand Junction, Colo., will be closed from Monday through Thursdays; operating Friday, Saturday and Sunday of each week.

The opening day at the Scollay Square, Boston, was changed from Sunday to Saturday, as of July 27.

The Century Theatre, Buffalo, reopened on Thursday, July 25th with Cocoanuts.

We took over the operation of the Sun and World Theatres, Omaha, Nebr., on August 2nd, 1929.

The Uptown Theatre, Boston, opened August 2nd and will have Friday openings. The Washington Street Olympia will do likewise.